समर्पण

पिता समान प्रजा नै पाळे
नेड़ी आणै नको अनीत
जैतहरा, घर-घर जंगळ में
गायीजै मंगळ चा गीत

जुग-जुग जीवौ जै जंगळधर
कोड़ दिवाळ्यां राज करौ
लछमीनाथ करौ चित-चाया
मा करणी सिर छत्र धरौ

वूठी सादुळ भूप वीक-धर
आणंद सरि उमगाणी
मन-मन में नव अंकुर फूटा
जंगळधर लहराणी

नाचे सारग सारंग बोलं
सारंग मापूकारै
वीकहरा वूठंता मुरधर
जीवण टहुका मारै

वाजे घर-घर रहस-वधाई
तो वूठां वीकाणै
तीज तणो तिंवहार सदांई
वीक तणी धर माणै

फुळवट-पाळण परण-समोभ्रम
घण मौजां वरसावे
सावण वीकानेर सुरंगो
चारूं मास मनावै

सूचनिका

FOREWORD

'The Sadul Oriental Series', of which the present is the dedicatory volume, has been established under orders of His Highness the Maharaja for the purpose of bringing to light and publishing old Rajasthani and Hindi manuscripts preserved in the Oriental Library in Bikaner It is therefore, a companion series to the Ganga Oriental Series which publishes ancient Sanskrit manuscripts

His Highness the Maharaja's interest in Rajasthani and Hindi, and his desire to encourage literary activity in the language of the people, are in keeping with the high traditions of the Bikaner Dynasty More than one of the Rulers and cadets of Rao Bikaji s House have made notable contributions to Rajasthani literature, of these, undoubtedly the most famous is Maharaj Prithvi Raj Rathore, the friend and companion of Akbar, whose *Veli Krisan Rukmini ri*, which was edited sometime ago by the Hindustani Academy of Allahabad, is one of the acknowledged masterpieces of vernacular literature A poem by Maharaja Karan Singh is also included in the present volume

I am deeply obliged to Dr C Kunhan Raja, M A, D Phil (Oxon), Honorary Adviser to the Anup Sanskrit Library, who placed his enthusiasm and trained skill in matters of this kind unreservedly at the disposal of this Government The Editorial Board of the series has been responsible for the selection of the pieces, and I would take this occasion to give expression to my thanks to Professor N D Swami,

and the staff of the Anup Sanskrit Library on whom fell the responsibility of selecting and editing the pieces.

I trust Git-Manjari will be the precursor of a useful and popular series which will not only show to the world the rare beauties of ancient Rajasthani literature, but will be an inspiration and encouragement to the literary workers in Hindi and its dialects.

K. M. PANIKKAR

PREFACE

His Highness the Maharaja of Bikaner was graciously pleased to sanction the publication of a Series called the Sadul Oriental Series, in which will be included classics in Rajasthani and Hindi. The Bikaner State had already started a serial publication of Sanskrit works and it was my privilege to edit the Dedicatory Volume in that Series. Now I am editing another work in that series The members of the Anup Sanskrit Library, Bikaner, and myself feel it a source of great joy and gratification that the Dedicatory Volume in the Series bearing His Highness' name could be got ready to be submitted for His Highness' kind acceptance on the auspicious occasion of his birthday.

During my brief stay at Bikaner in May and June of this year, the most important point to which I paid my attention, among other things, is the arrangements for the publication of the first volume in the Series which His Highness was graciously pleased to sanction even in the first year of his reign. The idea struck to me that the most appropriate material for inclusion in the Dedicatory Volume would be a collection from the immensely rich literature of contemporary songs in Rajasthani, available in the Anup Sanskrit Library, describing the exploits, the great royal virtues and the liberality of the former kings of Bikaner and the great patronage bestowed by them on poets and authors, as sung by the bards of those days. I placed this suggestion before Major K. M. Panikkar,

the Prime Minister of Bikaner, himself a great scholar and author of world reputation, and he appreciated the idea very much and approved of it

With the assistance of Mr. Ram Nivas Harit and Mr Megh Raj Goswami, who are both on the staff of the Anup Sanskrit Library, I arranged for the preparation of a preliminary collection of songs Since my plan was to get the volume ready in time for submission to His Highness on the occasion of his birthday, I decided to select forty two songs, in so far as he completes his forty second year

On a model prepared by me for the first few songs, the prefatory notes in English were prepared for all the songs The corresponding notes in Rajasthani were taken from the work from which the collection was mainly made The selection of types, the general plan and arrangement and the whole format were suggested by me I am very much obliged to Professor Narottama Dasa Swami for his kind help at all the stages in the progress of this undertaking

It is only in the fitness of things that in such a collection of songs, the first should be a *Mangal* song about Sri Karniji Devi It was through Her blessings that Rao Bikaji was able to found the kingdom in the middle of the fifteenth century The fruits of Her continued blessings and Grace on the successive occupants of the Bikaner Throne are even now evident from the high position which the State occupies and from the prosperity and advanced condition of the affairs in the State

The songs included in this volume were sung in the praise of the kings of Bikaner starting from Rao

Bikaji, the founder of the Kingdom, to Maharaja Anup Singhji, who ascended the throne about two centuries after the kingdom was founded. Similar songs are available about the subsequent kings also, in the collection of the Library. In so far as the major portion of the works in the Library was collected by Maharaja Anup Singhji, I thought that this volume may stop with him. Songs about Maharaj Prithvi Raj Rathor, brother of Mahraja Rai Singhji and about Padam Singh, brother of Maharaja Anup Singhji are also included in this collection. A song composed by Maharaja Karan Singhji is also added (No. 26).

The Press is not equipped for the publication of such works and its normal work was heavy enough. During recent times, the work in the Press has increased considerably. It is above all such responsibilities that the Press had to undertake this publication also. The Superintendent of the Press deserves great credit for publishing the book so very expeditiously; the speed has not at all affected the quality of the printing or the general appearance and the get-up of the book.

Sincere thanks are due to all these persons who have worked for bringing out this publication in time, taking a really personal interest in it and ignoring great personal inconvenience.

Major K. M. Panikkar, the Prime Minister of Bikaner, has been the fountain for all inspiration that has given the necessary strength and perseverance to all those who have worked hard in bringing out this

book in time In the midst of the heavy official duties, which would have staggered even the steadiest person, he has been able to fully go into the minutest details and to give proper advice and guidance The encouragement that he has always given has enabled those who worked in bringing out this publication to finish the work in proper time

I take this opportunity to record my sincere gratitude to Major K M Panikkar for giving me this chance to be associated with this publication, although my association here is purely unofficial and informal During my fairly long period of connection with the Adyar Library and the University of Madras now extending over nearly twenty years I had learned something about higher research and about publication of works, and during my stay in Bikaner in May and June of this year, I was given a chance to make my experience in this line of some service to the Anup Sanskrit Library My part in this publication consists of merely giving advice and some suggestions I am grateful to the Prime Minister for making it possible for me to make even this small contribution for such a great undertaking It is, indeed, a great privilege for me to get this chance to be associated with the Serial publication inaugurated by the Government of His Highness the Maharaja of Bikaner *even though I do so only in a very informal and* unofficial way

On behalf of all those who are devoting their time and energy for the study of Indian Languages and

Literatures and who are interested in these literatures, and on my own behalf, I express the gratitude of the world of scholars to His Highness the Maharaja for the noble patronage he is bestowing on Indian Literatures and Indian Culture, following the great traditions of that Royal House. For all the kindnesses and favours bestowed by His Highness on me, the only way in which I can show my gratitude is by placing at the service of His Highness whatever little capacity for work that I may have earned by dedicating myself to the cause of higher studies and research.

University of Madras,
10th July, 1944.

C. KUNHAN RAJA.

GIT MANJARI

INTRODUCTION

On the occasion of inaugurating a Series bearing the name of His Highness the Maharaja of Bikaner, for publishing classics in Rajasthani and Hindi, one can not think of a more appropriate literature for inclusion in the Dedicatory volume than the songs that are collected here This volume is dedicated to those great kings of old, who founded and protected the Bikaner kingdom, who fought against the infidels who were defiling the sacred land of their forefathers [illegible] d [illegible] r life they represented the ideal of kingship and one has only to read through authentic presentations of the history of Bikaner to find out how all the great qualities of kings enumerated by Kalidasa in the opening verses of his immortal Raghuvamsa were truly exemplified by these kings in their daily life For one, starting on writing a history of Bikaner, no better introductory statements can be secured than the five verses beginning with

सोऽहमाजन्मशुद्धानामाफलोदयकर्मणाम् ।
आसमुद्रक्षितीशानामानाकरथवर्त्मनाम् ॥

in the Raghuvamsa

The appropriateness of the collections contained in this volume is not confined to the fact that these songs deal with the greatness of the early kings of Bikaner As literature, they can compare with the best that is available in any literature of the world, ancient or modern These songs reveal the condition of the times as visioned by the great poets of the day—how the kings lived for the country and fought for the country and even died for the country, how the people spontaneously responded to the call of their leaders, the kings, how the country prospered

both culturally and materially under the protection of those kings, how the kings encouraged and patronised the development of art and all that make life noble, how they rewarded genius and talent in the people and how the genius and talents of the gifted people of the day were nourished under such protection and patronage and reacted to the benefactions of the kings. In these songs we see the heart of the poets of the day, representing the genius of the people, who were filled with emotional joy at the glory earned by the kings and with gratitude to the kings for elevating the life of the people to a high position and for maintaining it in that position. The songs do not represent the pedantic lore of the learned. The songs are in the language of the people, not in the language of the learned intellectuals.

There was a long period, perhaps extending over a few milleniums, in the history of India, when Sanskrit was the vehicle for conveying the thought of India. Sanskrit passed through various stages. First, there was the language of the Vedic poets. Later it developed into the language called the Classical Sanskrit, in which it was that poets like Kalidasa sang. Concurrently with this language, there was perhaps the language of the people which in its own leterary form is preserved in the Prakrits. But in those days, the Prakrit languages (as they are preserved in literature) were as much literary and artificial as Sanskrit itself.

Until about three quarters of a millenium ago, Sanskrit held the field. Man's intellect and heart found expression through the medium of this lang- [illegible] the [illegible] path [illegible] with the Sanskrit path. But conditions altered soon after the first millenium of the Christian Era. This was the time when a similar change began to come over

in the field of European languages also The languages of Europe began to develop a literature of their own Greek and Latin formed the foundation for these new literary forms But they also developed an individuality of their own Latin became the vehicle for the intellect of the Europeans Scientific works continued to be written in Latin Education was conducted through the Latin medium But the heart of Europe found expression in the different languages of Europe.

In India also, Sanskrit held its position so far as the intellectual development of the country was concerned But the heart of the nation found its way only through the channel of the various languages of the people They adapted themselves to the needs of literary expression Vocabulary increased, shades of meaning became finer and more pronounced, sentence construction became more complex and sufficient for the expression of even intricate ideas While the language adopted the elegance and grandeur of the classics, the original simplicity of language and diction was preserved The new languages provided enough scope for ornamentation but pedantry was studiously kept out

The Greeks of the second century before the Christian era and the Sakas and the Hunas of the early centuries of the Christian era, who invaded India and settled down as foreigners, were gradually absorbed into the nation and got merged into the people of the country culturally, even in religion It was at this time that the Muslims came into India They settled down in isloated parts of the country, establishing Muslim States Conversion of the Hindus into their own religion and destruction of Hindu institutions became a regular feature of the national life of India The Hindu genius rose to the occasion In the fight for the preservation of Hinduism, the Rajputs played a great part. When there were such great upheavals

in the life of the nation, when heroism found sufficient scope and took full advantage of the opportunities, the pulse of the nation could not remain normal The inspiration to fight for the cause of all that was dear to the nation the joy at the success of the holy wars and the pride of the nation in their triumph, and the gratitude of the nation for the saviours of the civilization of the nation—all these various aspects of the emotional side of the nation found vent in poetry that could be sung to the common people and that could be understood by them

Rajasthani is one of the languages of the Western India being one of the developments of the old Sauraseni Prakrit The Prakrit languages spoken in areas spread over a vast country began to develop different dialects and each of these dialects evolved in course of time into full literary languages None of the languages record anything that can be called a literature in centuries preceding the close of the first millenium of the Christian era In South India, three new languages developed a rich literature, apart from Tamil, which has a literatur going back to a much earlier age Rajasthani is one of the North Indian Languages which grew up into a full literary language at these times

The kingdom of Bikaner was founded by Rao Bikaji in the middle of the fifteenth century The Moghul dynasty established itself in Delhi about half a century after this and during the reign of Akbar, the Moghul Empire was expanded and consolidated into a great power Raja Rai Singh came to the throne of Bikaner about a century after the foundation of the Bikaner kingdom Nearly *all the Rajas of* Rajputana sided with Akbar and acknowledged his overlordship Mewar alone kept out I have here started on giving a literary appreciation of Rajasthani songs and this is not the appropriate time to enter on a consideration of the respective wisdom behind the

two courses of action followed by the Rajas of Rajputana in general on the one side and by the king of Mewar on the other. One thing is certain. The consolidation of the Moghul Empire into a power was the result of the co-operation of the Rajputs, and Bikaner was the most important Rajput kingdom at that time. The development of the Rajasthani literature was very much [illegible]
at the time, and in s[illegible]
the most prominent among the Rajputs, one can assert without hesitation that the kings of Bikaner were also builders of Rajasthani literature.

Raja Rai Singh of Bikaner was himself a great scholar and poet who wrote works in Sanskrit and patronised Rajasthani. His brother Prithvi Raj Rathor, the most luminous "Gem" in Akbar's Court, was one of the greatest of Rajasthani poets. Raja Karan Singh also was a great patron of learning and he too was a poet. His song is included in this collection (No. 26). His son, Maharaja Anup Singhji was equally famous as a scholar, author and poet, besides being a great warrior and administrator. Thus it is not merely through patronage, through rewards and other forms of encouragements that the kings of Bikaner contributed to the growth of Rajasthani literature; they were themselves direct contributors to the wealth of the literature.

From the time Raja Rai Singhji came to the throne of Bikaner, the Moghul Empire also began to grow in strength; the empire became wider and political solidarity was maintained within that vast Empire. Political unity brought in its train a cultural integrity also, and what is called the Moghul Empire was, during the century and a half of its glory, Muslim only in so far as the Emperor subscribed to the Muslim Faith. The consolidation of the Empire and the maintenance of its integrity were brought about by the martial valour and intellectual eminence

of the Rajputs. Maharaja Anup Singh ascended the throne of Bikaner nearly a century after Raja Raisinghji became the king of Bikaner. At that time, Aurangzeb had become the Emperor. Aurangzeb secured the throne after defeating his brothers, through the help rendered to him by the Royal House of Bikaner and it was the Royal House of Bikaner that helped him in all his wars fought for the maintenance of the integrity of the Empire. Thus the history of the Moghul Empire is the history of Hindu eminence both on the battle-fields and in the Council Hall with a Muslim Ruler adorning the imperial throne.

Considering the political unity secured within the Moghul Empire and the consequent cultural integrity, and also considering the fact that, in the days of Akbar and Shah Jahan, Hindu literatures and Hindu arts (painting, music, etc.) flourished under the patronage of the Emperors, one has to appreciate the wisdom of the Rajputs in deciding to co-operate with Akbar. Dara was a great Sanskrit scholar and a sincere student of Hindu philosophy. But the Bikaner Rulers sided with his brother Aurangzeb, who is reputed to be the most fanatic of the Muslim rulers of India. One can only waste time in conjecturing what the fate of India would have been if the Bikaner rulers had sided with Dara and installed him on the imperial throne of the Moghuls. One can only say that they sided with that claimant to the throne who had the greater strength and promise of efficient rule; and the emperor's fanaticism was no match to valour and intellectual eminence of the rulers of Bikaner. Under their protection, Hinduism continued to remain secure.

The part played by Raja Rai Singhji and his brother Prithvi Raj Rathor in the days of Akbar and by Raja Karan Singhji and his son Maharaja Anup Singhji with his brothers Kesri Singh and Padam

Singh in the days of Shah Jahan and Aurangzeb is well known in History One will not be accused of exaggeration when one makes the statement that the history of the glory of the Moghul Empire is the history of the achievements of the kings of Bikaner in the sixteenth and seventeenth centuries

My purpose in this apparent digression into a narration of the political events of the sixteenth and seventeenth centuries during an attempt at a literary appreciation of a few songs collected in this volume, is only to show that these Rajasthani songs are in the most fitting way dedicated to the real builders of Rajasthani literature A regular scheme for the publication of Rajasthani literature can have no more appropriate patron than His Highness the Maharaja of Bikaner, in so far as the literature grew under the patronage of his ancestors

The *Charans* who sang these songs were inspired poets They were not erudite intellectuals saturated with Sastraic lore available in plenty in Sanskrit literature They were the medium through which the national spirit found literary expression The people in the villages, as much as the residents of big cities, knew what was going on in the country The villagers served under their leaders who on their part remained around the rulers Through the channel of these villagers who fought in the wars of the times the villages themselves were kept alive to the happennings of the times The noble causes which inspired them to risk their lives on the battle fields, their joy in their victories their gratitude to their leaders and their kings in their triumphs – these naturally became the theme of poetry sung by the bards of the towns and the villages

It should not be thought that the bards sang because the songs brought them reward in the shape of rich presents and that they merely carried out their professional duties It would be as much true

to say that the *kukkoo* sings sitting on the top a tree because the tree on which it sat gives it the berries *for eating and the shelter that it needed.* The fact is that a *kukkoo* sings because it is a *kukkoo*; these *Charans* sang, because they were inspired bards.' The songs are natural and spontaneous The songs came from the heart and the soul of the *Charans*. They flowed like the rippling brook in a mountain slope, sweet and fresh.

It is true that the *Charans* who sang these songs received incredible amounts as prizes from the kings When one reads the particular song included in this collection as No. 16, perhaps his month may water and he may regret having missed the chance of having lived at that time as a *Charan* in Bikaner territory. But my attitude is that it is not at all a lesser privilege and joy in life to have lived a few centuries later and to have the chance of recovering the same songs which were appreciated by the kings of those days and rewarded by them in such incredible ways, and of bringing them within easy reach of the people under the gracious patronage of a descendent of those very kings. The hope of reward was not the motive which gave the urge for the songs to be brought out. The rewards were the natural consequences of the excellence of the songs that rushed forth. The rewards reveal only the worth of the songs and the capacity of the kings to appreciate what is worthy of patronage; there is no tinge of mercenary motives in the bards.

These songs are not now very popular in the villages and are not sung by the ordinary people, who, unlike during the days when these songs were sung for the first time, have in the present days dwindled into insignificance in the life of the nation. The school-going children of modern times [illegible]
with a perverted system [illegible]
their *inspiration for patr* [illegible]

such features of man's inner life which exalt him, from poems like

The boy stood on the burning deck

or

Up from the medows rich with corn.

Their minds are stuffed with all the wisdom about the heroes of the Greek mythology and about King Alfred and Richard I. These stuffings make them blind and also insensitive to the real beauties of poetry. It is to be hoped that the publication of these and similar songs will give the children of the coming days a chance to read that poetry which alone can enter their hearts, enlarge their vision and elevate their soul When children begin to start their literary studies with this kind of poetry, they begin to develop a taste for what is really beautiful in literature and they will acquire a faculty for understanding and appreciating real poetry in any language, and in that way they will widen their scope for the enjoyment of art.

It may be considered an impertinent encroachment on my part to set my foot on the region of Rajasthani literature when I do not know the language at all. If at all an apology is wanted, my excuse is that I know literature in general and that I had opportunities of reading and understanding literatures in many languages I have a kind of literature in my own language, Malayalam, which is not much different from the songs that are included in these collections, glorifying the valour and martial achievements of our national heroes My acquaintance with literature in general gives me some right to express an opinion on the Rajasthani literature also, which after all is only one form of literature.

It is when I began to read these songs and tried to understand them and to derive some pleasure out of that understanding that I began to realise what a small part the meaning plays in poetry. After all,

the meaning at best contributes to the enjoyment of poetry in putting the mind in a certain environment that is helpful in producing the pleasure But it is poetry that gives the true aesthetic pleasure and poetry is not the meaning of the verses that constitute the poem The metre, the diction the rhythm, the beat, these factors form the major and the more important portion of poetry What is wanted in understanding poetry is not merely to get at the meaning of the verses, but also to be able to put oneself in the position of the poet himself and of the audience for whom the poem was originally and directly meant and also of the wider audience to whom it was ultimately meant The former without the latter does not bring the reader anywhere near the true poetry, while the latter without the former takes him very far into the neighbourhood of the true poem That is what I have been able to achieve in appreciating this collection of songs. Not only this, during my stay in Bikaner I had the privilege of having some of these songs read out to me with their meanings Then when the proofs came to me, I tried to read the poems aloud in the way in which a poem should be read, paying full attention to the element of metre and diction The pleasure that I derived from such reading was not much lesser than the pleasure that I derive when I read poems in a language that I know well.

The collection opens with a song addressed to Sri Karniji Devi. There is a temple dedicated to Sri Karniji Devi at Deshnok, a small village about twelve miles to the south of the Bikaner city. One can see the temple from the train across the railway line, when the train halts at Deshnok Station, the second from Bikaner. There is a note about Sri Karniji Devi in Mahamahopadhyaya Gaurishankar H Ojha's history of Bikaner in Hindi on page 62, (also footnote 1). When Bikaji left Jodhpur on his expedition, he halted at Deshnok and paid his respect to Karniji. She was

the daughter of a *Charan* named Meha, born in 1387 A.D. (Vikrama samvat 1444) and was endowed with *great supernatural powers. She blessed Rao Bikaji* with the following words "Your destiny is higher than your father's and many servants will touch your feet." Karniji was married to Depa, son of Vithu Kelu. She was regarded as an incarnation of the Goddess. Many are the miracles recorded of her. She is reported to have died in 1538 A.D. (Vikrama samvat 1595) as recorded in the Gazetteer of the Bikaner State by Captain P. W. Powlett (Page 14). A temple was built at Deshnok, her village and she is still worshipped in that temple with great devotion. I quote in extenso the portion from the Gazetteer about her passing away:

> In Samvat 1595, the disappearance or translation of the old *Charan* woman Karniji of Deshnuk took place. A short time previous to her end she went to Jaisalmer to cure the Rawal Jet Si of a tumour. This she is reported to have effected by passing her hand over the sore. She likewise cured an aged carpenter of blindness, by causing him to attempt to look at her. On her way back from Jaisalmer she alighted at a place called Karardian Talai, where for some time she sat in contemplation with her head covered. At length a jet of flame issued from her body, completely enveloped her, and she was seen no more. Karniji, as an avatar of Devi, is still looked upon as the protectress of Bikaner, and is greatly revered by all classes. Her village of Deshnuk, and more especially her temple, is the most inviolable sanctuary in the country, and in other parts of India temples have been raised in her honour. Thus there is one in the upper fort at Alwar, built not by a Rathor as one would have expec-

ted, but by a Rani from Shahpura of the Sesodia clan

It is for this reason that the first song selected for this collection is one addressed to Devi Karniji

The major Indian languages which began to develop literary forms during the last three quarters of a millenium, have produced wonderful specimens of poetry which can compare with the best that is available in any other language of the world both in point of excellent quality and in point of bulk The languages of Europe also remained purely literary languages, without a scientific literature in them, till recent years In India, while the latter day languages evolved fine literary forms, Sanskrit continued to dominate the intellectual field Higher education was conducted through the medium of Sanskrit, while the national spirit was expressed in the literatures of the local languages The absense of scientific works in a language does not in any way diminish the capacity of the language to develop fine literatures In modern times there is a notion that Indian languages do not suffice for the needs of education on account of the lack of books in scientific subjects But the needs of man s soul are quite different from the needs of man s intellect While other languages like English can be utilised for satisfying the needs of the intellectual side of education, there is no reason why the soul of India's children should not be fed on literatures of local growth These songs and similar ones in the Rajasthani and other languages of India alone can satisfy the hunger of the soul of India s children, and India's growth into the fullest possibilities of expansion can become possible only when their souls also receive adequate nourishment through this form of literature It is my hope that such literatures would not remain merely the hobbies or curiosities of a few, but that they will form one of the most potent factors in the future development of Indian

nationalism on sound lines, when nationalism will be elevated into something higher and nobler than some formula or external forms, when nationalism will be a true expression of the soul of India.

With the blessings of the Powers above and with the kind patronage and guidance of His Highness the Maharaja, I am sure that this Series will have a glorious future, and as a humble token of my gratitude to His Highness for all the kindnesses that he has bestowed on me and for all the encouragements that he has given me, I dedicate this work to His Highness on the occasion of his 42nd Birthday on the 24th August, 1944.

C. KUNHAN RAJA.

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C KUNHAN RAJA.

प्रस्तावना

वीकानेर का राज-परिवार आरंभ से ही सरस्वती का समाराधक और साहित्य का संरक्षक रहा है। वीकानेर के नरेशों ने अनेकों सुकवियों और सुलेखकों को आश्रय देकर सरस्वती के भंडार की श्री-वृद्धि की। कहना न होगा कि इस के फल-स्वरूप आज वीकानेर राज्य में प्राचीन साहित्य का, प्राचीन हस्तलिखित ग्रंथों का, जितना विशाल संग्रह है उतना देश के बहुत ही कम, दो चार गिने-चुने, स्थानों में ही होगा। अकेले वीकानेर नगर में ही हस्तलिखित ग्रंथों की संख्या पचास साठ हजार से कम नहीं होगी ऐसा इस विषय के अभिज्ञ विद्वानों का अनुमान है।

वीकानेर नरेशों में अनेक स्वयं भी अच्छे लेखक हुअे। उन की कृतियां आज भी वीकानेर के राजकीय पुस्तकालय की शोभा बढ़ा रही हैं।

वीकानेर का यह राजकीय पुस्तकालय भारतवर्ष के प्रमुख पुस्तकालयों में से है। इस में संस्कृत, प्राकृत, अपभ्रंश, राजस्थानी, व्रजभाषा, खड़ीबोली, फारसी आदि अनेक भाषाओं के अमूल्य ग्रंथों का संग्रह है जिन में से कई-अेक अन्यत्र अलभ्य हैं।

इस पुस्तकालय के अधिकांश ग्रंथ महाराजा अनूपसिंहजी के समय में संगृहीत हुअे। 'वह समय हिन्दुओं के लिअे बड़े संकट का था। बादशाह औरंगजेब की कट्टरता यहां तक बढ़ गयी थी कि उस की दक्षिण की चढ़ाइयों के समय वहां के ब्राह्मणों को अपनी पुस्तकें भ्रष्ट किये जाने का भय रहता था। मुसलमानों के हाथ से अपनी पुस्तकें भ्रष्ट किये जाने की अपेक्षा वे कभी-कभी उन्हें नदियों में बहा देना श्रेयस्कर समझते थे। संस्कृत ग्रंथों के इस प्रकार नष्ट किये जाने से हिन्दू संस्कृति के नाश हो जाने की पूरी

आशंका थी। ऐसी दशा में वीर एवं विद्यानुरागी महाराजा अनूप-सिंह ने उन ब्राह्मणों को प्रचुर धन दे-देकर उन से पुस्तकें खरीद कर बीकानेर के सुरक्षित दुर्ग-स्थित पुस्तक-भंडार में भिजवानी प्रारंभ कर दीं। यह कहने की आवश्यकता नहीं कि उक्त पुस्तकालय में ऐसे-ऐसे बहुमूल्य ग्रंथ अभी तक सुरक्षित हैं जिन का अन्यत्र मिलना कठिन है।'

इतना महत्त्वपूर्ण होते हुए भी यह पुस्तकालय बाहर के विद्वत्समाज के लिए रहस्यमय ही रहा। यद्यपि सन् १८८० (संवत् १९३७) में बंगाल के प्रसिद्ध पुरातत्त्वविद् डाक्टर राजेन्द्रलाल मित्र ने बहुत सी संस्कृत पुस्तकों की एक विवरणात्मक सूची कलकत्ते से प्रकाशित करवायी थी पर वह अधूरी थी और अब दुर्लभ भी है। राजस्थानी भाषा के ख्यातनामा विद्वान इटली-निवासी डाक्टर टैसीटोरी ने दो विस्तृत विवरणात्मक सूचियां बंगाल की एशियाटिक सोसाइटी द्वारा सन् १९१८ (संवत् १९७५) में प्रकाशित करवायी थीं पर उन में चारणी साहित्य की केवल ५७ पोथियों का ही विवरण आ पाया है।

भूतपूर्व बीकानेर-नरेश परम प्रतापी महाराजा श्री गंगासिंहजी के शासनकाल में बीकानेर की सर्वाङ्गीण उन्नति हुई। इस पुस्तकालय की ओर भी उन की दृष्टि गयी। अपने स्वर्ण-महोत्सव के अवसर पर उन ने पुस्तकालय की नवीन व्यवस्था का आदेश दिया। पुस्तकालय प्रधानतया महाराजा अनूपसिंहजी की ही कृति था अतः पुस्तकालय का नामकरण 'अनूप संस्कृत-पुस्तकालय' किया गया और वह सब विद्वानों के उपयोग के लिए खुला घोषित कर दिया गया। ग्रंथों का सूचीपत्र तय्यार करने के लिए क्यूरेटर का नया पद स्थापित किया गया। साथ ही संस्कृत के महत्त्वपूर्ण ग्रंथों के प्रकाशन के लिए श्री गंगा प्राच्य ग्रंथमाला The Ganga Oriental Series की स्थापना की गयी।

पुस्तकालय में संस्कृत के अतिरिक्त राजस्थानी और हिन्दी के ग्रंथों का भी विशाल संग्रह है जिन में अनेक अन्यत्र अलभ्य तथा अधिकांश अप्रकाशित हैं। इन के प्रकाशन की व्यवस्था भी नितान्त

गीत-साहित्य राजस्थानी भाषा की अपनी विशेषता है। हिन्दी, पंजाबी, सिंधी, गुजराती आदि पड़ोसी भाषाओं में इस का नितान्त अभाव है।

गीत-साहित्य प्रधानतया वीर-रसात्मक, और अैतिहासिक विषयों से सम्बन्ध रखनेवाला, है यद्यपि वैसे सभी विषयों पर अच्छे से अच्छे गीत लिखे गये हैं। अधिकांश गीत चारणों की कृतियां हैं पर अन्यान्य लोगों के लिखे हुअे गीत भी बहुत मिलते हैं।

गीतों की संख्या हजारों है। राजस्थान में कदाचित् ही कोई अैसा वीर हुआ होगा जिस की वीरता का अेकाध गीत न बना हो। जिन को इतिहास ने भी भुला दिया है अैसे हजारों वीरों की स्मृति को इन गीतों ने जीवित रखा है।

गीत-साहित्य में सब से महत्त्वपूर्ण वीर-गीत है। वे वीर रस की उमड़ती हुई धाराअें हैं। महाराणा प्रताप, दुर्गादास, अमरसिंह राठोड़ आदि के गीत रसात्मक साहित्य की अमूल्य निधि हैं।

ध्यान रहना चाहिअे कि ये गीत यद्यपि गीत कहे जाते हैं, गाये नहीं जाते थे। ये गाने की चीजें नहीं हैं। बाहरी लोग गीत नाम देखकर इन्हें गाने की चीज समझ लेते हैं और इन के रचयिताओं को साधारण गायक कह देते हैं। चारण लोग गायक कहे जाने को अपना अपमान समझते हैं।

ये गीत अेक विशेष लय से पढ़े जाते थे, रिसाइट recite किये जाते थे। पढ़ने की यह शैली बड़ी ही भव्य और प्रभावशाली होती थी। उस शैली में पढ़े जाते हुअे गीतों से वीर लोग हंसते-हंसते माथा न्यौछावर कर देते थे। वैसी भव्य शैली में पढ़नेवाले चारण आज भी मिलते हैं। वे विरल हैं पर उन का नितान्त अभाव नहीं।

कवि साधारण हुआ तो आगे के दोहलों में शब्दान्तर paraphrase सा करता जायगा और यदि प्रतिभाशाली हुआ तो भाव को ऐसे अनोखे ढंग से, वक्रता के साथ, कहेगा कि पुनरावृत्ति प्रतीत नहीं होगी।

गीत को आप ऐक कविता समझ लीजिये। जैसे ऐक कविता में अनेक पद्य होते हैं वैसे ही ऐक गीत में कई दोहले होते हैं। अधिकांश गीतों में चार दोहले पाये जाते हैं पर कम या बेसी भी हो सकते हैं। हां, तीन से कम दोहले किसी गीत में नहीं होते।

दोहले में प्रायः चार चरण होते हैं। ऐक गीत के सब दोहले समान होते हैं। कुछ गीतों में प्रथम दोहले के प्रथम चरण में दो या तीन मात्राऐं या वर्ण अधिक होते हैं जो मानो गीत का प्रारंभ सूचित करते हैं।

गीतो की संख्या ७२ मानी गयी है। गीत-मंजरी में ८ प्रकार के गीत प्रयुक्त हुऐ हैं जिन के नाम इस प्रकार हैं—

१ सपंखरो	६, २६, ३३, ३४
२. झमाल	२४
३. प्रोढ	२२
४. प्रहास साणोर	७, १३, २१, २३, २५, २७, २८, ३२, ३६
५. वडो साणोर	१८, ३१, ३८
६. पंखाळो	११, २०, २६
७. वेलियो साणोर	१६, ३७, ४०
८. छोटो साणोर	१-६, ८, १०, १२, १४, १५, १७, १६, ३०, ३५, ४१, ४२

गीत नं० ३६ में आंगडो, सोहणो और प्रहास साणोर का मेल है। इस प्रकार के मिश्रित गीत कदाचित् ही देखने में आते हैं।

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इस संकलन के गीत अधिकांश में सिंढायच दयालदास की ख्यात से लिये गये हैं। कुछ गीत अनूप संस्कृत पुस्तकालय में

विद्यमान गीत-संग्रहों से भी संकलित किये गये हैं। गीतों में पाठ की अशुद्धियां बहुत हैं। जहां अशुद्धि स्पष्ट ही लिपिकार की भूल मालूम हुई अथवा छन्द के अनुरोध से गुरु को लघु करना आदि संशोधन आवश्यक ज्ञात पड़े वहां संशोधन कर दिया गया है, अन्यत्र ज्यों-का-त्यों रहने दिया गया है। बिना प्राचीन प्रतियों के प्रमाण के मनमाना संशोधन संपादन की वैज्ञानिक पद्धति के प्रतिकूल होता।

संकलन बहुत शीघ्रता में तय्यार करना पड़ा अतः बहुत संभव है कि कई-ग्रेक अपेक्षाकृत अच्छे गीत रह गये हों। गीतों का अर्थ देने की भी आवश्यकता थी पर शीघ्रता के कारण इस के लिये भी समय नहीं निकाला जा सका।

गीतों के आरंभ मे जो परिचयात्मक टिप्पणियां दी गयी हैं उन के लिखने में श्री ओझाजी का बीकानेर राज्य का इतिहास, कर्नल पाउलैट का गैजेटियर ऑफ दि बीकानेर स्टेट तथा अनूपसिंहगुणावतार की प्रस्तावना आदि से सहायता ली गयी है। अंग्रेजी टिप्पणियों में इन ग्रन्थों के ही अनेक वाक्य अविकल, या कुछ परिवर्त्तित रूप में, ले लिये गये हैं। राजस्थानी टिप्पणियां दयालदास की ख्यात से उद्धृत की गयी हैं।

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उपसंहार में धन्यवाद देने का आनन्दपूर्ण कार्य शेष रह जाता है। श्रीमान् बीकानेर-नरेश ने इस ग्रन्थमाला की स्थापना कर राजस्थानी के अमर साहित्य के उद्धार का मार्ग प्रशस्त किया इसके लिये श्रीमान् समस्त राजस्थानी-भाषा-भाषी जनता की हार्दिक अभिनंदना के भाजन हैं।

बीकानेर राज्य के वर्तमान प्रधान-सचिव श्री क० मा० परिक्कर महोदय इस ग्रन्थमाला के कार्य में आरंभ से ही रस लेते, और अपनी महान् विद्वत्ता और अनुभव के द्वारा समय-समय पर अनेक उपयोगी सूचनाओं से कार्यकर्त्ताओं का मार्ग-प्रदर्शन करते, रहे हैं जिस के लिये समस्त कार्यकर्त्ता उन के अत्यन्त आभारी हैं। अत्यंत

कार्य-व्यस्तता में भी आप ने इस ग्रंथ के लिये ओक छोटा सा, पर बहुत सुंदर, प्रवचन लिखकर दिया जिस से ग्रंथ का मूल्य निस्संदेह कई गुना बढ़ गया है।

अनूप-संस्कृत-पुस्तकालय के अवैतनिक परामर्शद डाक्टर सी. कुन्हन् राजा की कल्पना और प्रेरणा स्वरूप ही इस ग्रंथ का जन्म हुआ। आरंभ से लेकर पूर्ति तक आप ने पथप्रदर्शन किया और आप के सतत प्रयत्न के फलस्वरूप ही यह ग्रंथ इस सुन्दर रूप में इतना शीघ्र प्रस्तुत हो सका ओतदर्थ आप अनेकानेक धन्यवाद के पात्र हैं।

अनूप संस्कृत पुस्तकालय के क्यूरेटर श्री के. माधव कृष्ण शर्मा ओम. ओ. ओल., पुस्तकाध्यक्ष श्री रामनिवास हारीत साहित्यरत्न, तथा उपपुस्तकाध्यक्ष श्री मेघराज गोस्वामी से विभिन्न दिशाओं में सहायता मिली। पिछले दो सज्जनों ने कई-ओक गीतों का संकलन किया तथा श्री गोस्वामीजी ने उन की प्रतिलिपि भी करके दी। संकलनकार सभी सज्जनों का हृदय से धन्यवाद करता है।

बीकानेर के गवर्नमेंट प्रेस के अध्यक्ष विशेष रूप से धन्यवाद के अधिकारी हैं जिन ने काम की भारी भीड़ होते हुओ भी बहुत थोड़े समय में इस ग्रन्थ को इस सुन्दर रूप में छाप कर तय्यार कर दिया। प्रेस के कम्पोजीटरों और प्रिंटरों की मूक सेवाओं को मैं नहीं भुला सकता जिन्हें इस की तय्यारी में अतिरिक्त समय में भी काम करना पड़ा और जिन ने संकलनकार की प्रूफ-संशोधन-संबंधी अनेक ज्यादतियों को सहर्ष सहन किया।

आपरितोषाद् विदुषां न साधु मन्ये प्रयोग-विज्ञानम्।

नरोत्तमदास स्वामी।

विद्यमान गीत-संग्रहों से भी संकलित किये गये हैं। गीतों में पाठ की अशुद्धियां बहुत हैं। जहां अशुद्धि स्पष्ट ही लिपिकार की भूल मालूम हुई अथवा छन्द के अनुरोध से गुरु को लघु करना आदि संशोधन आवश्यक जान पड़े वहां संशोधन कर दिया गया है, अन्यत्र ज्यों-का-त्यों रहने दिया गया है। बिना प्राचीन प्रतियों के प्रमाण के मनमाना संशोधन संपादन की वैज्ञानिक पद्धति के प्रतिकूल होता।

संकलन बहुत शीघ्रता में तय्यार करना पड़ा अतः बहुत संभव है कि कई-अेक अपेक्षाकृत अच्छे गीत रह गये हों। गीतों का अर्थ देने की भी आवश्यकता थी पर शीघ्रता के कारण इस के लिअे भी समय नहीं निकाला जा सका।

गीतों के आरंभ में जो परिचयात्मक टिप्पणियां दी गयी हैं उन के लिखने में श्री ओझाजी का बीकानेर राज्य का इतिहास, कर्नल पाउलेट का गैजेटियर ऑफ दि बीकानेर स्टेट तथा अनूपसिंहगुणावतार की प्रस्तावना आदि से सहायता ली गयी है। अंग्रेजी टिप्पणियों में इन ग्रन्थों के ही अनेक वाक्य अविकल, या कुछ परिवर्त्तित रूप में, ले लिये गये हैं। राजस्थानी टिप्पणियां दयालदास की ख्यात से उद्धृत की गयी हैं।

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उपसंहार में धन्यवाद देने का आनन्दपूर्ण कार्य शेष रह जाता है। श्रीमान् बीकानेर-नरेश ने इस ग्रन्थमाळा की स्थापना कर राजस्थानी के अमर साहित्य के उद्धार का मार्ग प्रशस्त किया इसके लिअे श्रीमान् समस्त राजस्थानी-भाषा भाषी जनता की हार्दिक अभिनंदना के भाजन हैं।

बीकानेर राज्य के वर्त्तमान प्रधान-सचिव श्री क० मा० पणिक्कर महोदय इस ग्रन्थमाला के कार्य में आरंभ से ही रस लेते, और अपनी महान् विद्वत्ता और अनुभव के द्वारा समय-समय पर अनेक उपयोगी सूचनाओं से कार्यकर्त्ताओं का मार्ग-प्रदर्शन करते, रहे हैं जिस के लिअे समस्त कार्यकर्त्ता उन के अत्यन्त आभारी हैं। अत्यंत

कार्य-व्यस्तता में भी आप ने इस ग्रंथ के लिये अेक छोटा सा, पर बहुत सुंदर, प्रवचन लिखकर दिया जिस से ग्रंथ का मूल्य निस्संदेह कई गुना बढ़ गया है।

अनूप-संस्कृत-पुस्तकालय के अवैतनिक परामर्शद डाक्टर सी. कुन्हन् राजा की कल्पना और प्रेरणा स्वरूप ही इस ग्रंथ का जन्म हुआ। आरंभ से लेकर पूर्त्ति तक आप ने पथप्रदर्शन किया और आप के सतत प्रयत्न के फलस्वरूप ही यह ग्रंथ इस सुन्दर रूप में इतना शीघ्र प्रस्तुत हो सका अेतदर्थ आप अनेकानेक धन्यवाद के पात्र हैं।

अनूप संस्कृत पुस्तकालय के क्यूरेटर श्री के. माधव कृष्ण शर्मा अेम. ओ. अेल., पुस्तकाध्यक्ष श्री रामनिवास हारीत साहित्यरत्न, तथा उपपुस्तकाध्यक्ष श्री मेघराज गोस्वामी से विभिन्न दिशाओं में सहायता मिली। पिछले दो सज्जनों ने कई-अेक गीतों का संकलन किया तथा श्री गोस्वामीजी ने उन की प्रतिलिपि भी करके दी। संकलनकार सभी सज्जनों का हृदय से धन्यवाद करता है।

बीकानेर के गवर्नमेंट प्रेस के अध्यक्ष विशेष रूप से धन्यवाद के अधिकारी हैं जिन ने काम की भारी भीड़ होते हुअे भी बहुत थोड़े समय में इस ग्रन्थ को इस सुन्दर रूप में छाप कर तय्यार कर दिया। प्रेस के कम्पोजीटरों और प्रिंटरों की मूक सेवाओं को मैं नहीं भुला सकता जिन्हें इस की तय्यारी में अतिरिक्त समय में भी काम करना पड़ा और जिन ने संकलनकार की प्रूफ-संशोधन-संबंधी अनेक ज्यादतियों को सहर्ष सहन किया।

आपरितोषाद् विदुषां न साधु मन्ये प्रयोग-विज्ञानम्।

नरोत्तमदास स्वामी।

विस्तृत विषय-सूची

गीत-मंजरी

गीत-मंजरी

गीत १

मंगळ-गीत

१

घट घाटे घाट औघटे रण वन।
जळ थळ महियळ अजर जरे॥
चेलक चाड आप रायां रण।
करणी सदा सहाय करे॥

२

चिमरां गिरां भंगरां विखमां।
सरितां सरां सुभरां साय।
भगतां भाय सदाय भवानी।
मेहाई रिच्छक महमाय

३

देस अनै परदेस दसै दिस।
तिजड़ां वहण रिमां रिणताल॥
आसालुवां अखी करि आई।
देवी सरणै राख दयाल॥

४

दरबारे दीवाण निसा-दिन।
पाय पाय पूंगर रख पात॥
घात अघात टाळणी घट घट।
मेहासधू सेवगां मात॥

गीत-मंजरी

गीत १

मंगळ-गीत

१

वट वाटे घाट औघटे रण वन ।
जळ थळ महियल अजर जरे ॥
चेलक चाढ आप रायां रण ।
करणी सदा सहाय करे ॥

२

विमरा गिरा भगरा विखमा ।
सरिता सरा सुभरा साय ॥
भगता भाय सदाय भवानी ।
मेहाई रिच्छक महमाय ॥

३

देस अनै परदेस दसं दिस ।
तिजडा वहण रिमा रिणताल ॥
आसालुवा अपी करि आई ।
देवी सरणै राख दयाल ॥

४

दरबारे दीवाण निसा दिन ।
पाय पाय पुगर रख पात ॥
घात अघात टाळणी घट घट ।
मेहासधू सेवगा मात ॥

५

छेदण, वैत भूत छळ छेहां।
पीड़ा कसट रोग दळ पाण॥
विघनां हरै साद सुण वहली।
देसणोक हुंदो दीवाण॥

६

नाहर चोर डाकणी निसचर।
थळ राणी भांजण अरि-थाट॥
भूलां सकत त्रसूळां भाले।
उर चिंता कीजै दहवाट॥

७

गढवाड़ां राखण सरणागत।
पूजारा वांधण भ्रम-पाळ॥
विरधां तरुण चेलकां वांसे।
घर वाहर ओठंभ घांटाळ॥

८

अमर स कोड़ तेतीस ऊपरै।
राजा राण वदे दोय राह॥
वुहुं कर जोड़ सुमरते दोला।
पाळग वरण जंगळ-पतिस्याह॥

राव बीकैजी रा गीत

[Rao Bikaji was the son of Rao Jodhaji, the founder of Jodhpur. He founded the State of Bikaner in the third quarter of the fifteenth century. His heroism and exploits form the theme of many songs in Rajputana. He reigned till 1504.]

गीत १

[Rao Bikaji's brother Var Singh was taken captive by the Muhammadan Subedar of Ajmer. Raoji thereupon marched to Ajmer and released Var Singh from captivity. There is a graphic description of the expedition in this song. The author is Khiriyo Chanan.

For details see History of Bikaner in Hindi by Gaurishankar H. Ojha, page 107.]

रावजी श्री बीकैजी वरसंघ नै छोडायौ तिण साख रौ गीत। चानण कहै।

गीत २

१

सांमेळै सघण सिहर नर साहण ।
सावण सहु वर चाढ सभीत ॥
आरंभ कर अजमेर आवियौ ।
दळ वादळ सभ्र विक्रमादीत ॥

२

पाव जितै पूजवतै प्रारंभ ।
नेघूंबे भड़ सेह घणा ॥
इचरज हुवौ लोक अजमेरां ।
वड दळ देखे वींक तणा ॥

३

वीज सळाव सिवै वीजू-जळ ।
कांठळ जरदां कळह कळ ॥
जोधावत दीठौ जोडाळै ।
दळ घण आरव तूभ दळ ॥

४

हे-थट सुभट हमल हालावे ।
कोयण कटक सावता केव ॥
वरसंघ वाळ अजैपुर वळियौ ।
विक्रमादीत जैत हथ वेध ॥

५

मांडू फैमल री मेछायण ।
देखे विसमा कमंध दळ ॥
वींकौ हुवै तौ छोडौ वरसंघ ।
हुवै मेह तौ खड़ौ हळ ॥

—खिड़ियो चानण ।

गीत १

[This song describes Rao Bikaji's fight with Rid-
nal, the Rao of Khandela and Hindal, the Governor
of Hissar, and his final victory over the two enemies.

See History of Bikaner, page 108.]

रिड़मल अरु हींदाल दोयांई रावजी नै तरवारां अेकै सागै वाही।
रावजी ढाल ऊपर टाळी। समचै राव बीकौजी वाही सू रिड़मल
हींदाल दोऊं अेकै सागै काम आया। ते साख रौ गीत।

गीत ३

१

वध छोह जि तूं रिण वाही वीकै।
सेन नर्मता साम्र सुर ॥
मिखक हिंदाल भांज रूकां मुह।
इणी विहर रिड़माल उर ॥

२

विध केही वाही राव वीका।
जडळग हेकण घाव जुवा ॥
मुहड़े हियै वीच हथ मारे।
हुल झाटक वे समा हुवा ॥

३

मुगल अनै निरवाण महामुह।
मछर सपूरत प्रभै मणा ॥
जुध जागिया भला जोधावत।
तैं दोय छळ तरवार तणा ॥

४

रिड़मल नै हिंदाल विचै रिण।
ग्रावा हथां न की उधियार ॥
वाहै तूझ जहीं राव वीका।
तिके भलां वांधै तरवार ॥

गीत ४

[This song glorifies the heroism of Rao Bikaji. The poet compares him to Krishna. He says that Bikaji's achievement in saving Pugal and Barsalpur from the inroads of Muhammadans is more praiseworthy than Krishna's in saving Gokul from the onslaught of Indra.]

गीत ४

१

वीकउ वाखाणि, जेणि वड रायां।
मोटा गढ राखइ मंडळि॥
अपणउ गोकुळ तणु उवारियउ।
कान्ह, प्रवाड़उ किस्यउ कळि॥

२

कांठळिये उग्रहिये कमधज।
नरिंद वखाणइ घणा नरिंद॥
तइं आंगुळी अनड़ तू ऊपरि।
गिड़े कियउ पड़ते, गोविंद॥

३

ऊपर गोपि कियइ गिरि ओलइ।
अंजसइ आदि-वराह उद॥
वीग्रहिया उग्रहिया वीकइ।
पूगळ नइ वइरसलपुर॥

४

अपुरब दे वर दाखि अतिग्गह।
कोट वि राखिय ठेलि कंधार॥
पर-उपगार भला, पुरसोतम।
अपणा जगत करइ उपगार॥

—बारठ चौहथ।

राव लूणकरणजी रा गीत

Rao Lunkaran was the second son of Rao Bikaji He succeeded his elder brother Naroji in 1505 and ruled till 1526.

गीत ५ और ६

[The following two songs describe the great generosity shown by Rao Lunkaran on the occasion of his wedding with the daughter of Maharana Rai Mal of Chitor.

See History of Bikaner, page 114]

पीछै चीतोड़ रै गढ दाखल हुय रावजी लूणकर्णजी परणीजिय नै दोवांई तरफां सू वडो रस रयौ। वडौ त्याग परवाह वंटायं चारणां नूं हाथी २०, घोड़ा २०० दीया। जिण साख रौ गीत। वं सांवळ देसणोकिये रौ कयौ।

गीत ४

१

कुंजर दस दूरा करण कथ-पातां।
नित कुळ छळ आप तं नियाय॥
खिजियै अेक न दीना यांनां।
रिझियै दिया जंगळधर-राय॥

२

दाता वडौ अदेयां दीठौ।
विमळ सवळ धन करण विवेक॥
कुंजर वीस दीध कव-पाता।
असपत राव न दीना अेक॥

३

अह्व पुर सुपह न समपै अेकौ।
दोय नव दूणा दिया नरींद॥
लूणकरण दीना लख-मोला।
वातां कज लालमदे-वींद॥

४

कुंजर अेक चीस दत कीयरा।
किलम कवी-पत अकस कस।
अदियण दयण तणा जग इधका।
वडा योलवे किया वस॥

—चीठू सांवळ।

१

मांगण जिण मोर किना सिर माणक।
चांडाहरौ समापै चाव॥
लूणकरण चीतोड़ लील पग।
राण तणौ घर वूठौ राव॥

२

सोना सु-द्रव सावटू साकुर।
मौजां करग दियै कुळ-मौड़॥
माथै चित्रकोट झड़ मंडे।
रूपा झड़ वूठौ राठौड़॥

३

वीरमहरौ वसू चड दाता।
रैणव वरण मिटावण रेस॥
नवसहसी अधपत नेठवियौ।
दस-सहसै वरसेवा देस॥

४

ऊतर धरा सबूवौ आवे।
कांठळ साल लसे इर कर॥
मारव-राव मेवाड़ां मांहै।
पण दळ वूठौ नवी पर॥

राव जैतसीजी रा गीत

[Rao Jaitsi succeeded Rao Lunkaran in 1526. He was a great warrior. An army of Kamran, the brother of Humayun, invaded Bikaner during his reign, but it had to beat a retreat with a heavy loss of men and material. The event is described in two contemporary works of high poetical value.]

गीत ७

[This song relates how Rao Jaitsi successfully helped Rao Ganga of Jodhpur in a battle against his uncle Shekha and Nawab Daulat Khan of Nagaur.

See History of Bikaner, pages 125-128.]

राव जैतसीजी गांगेजी री मदत पधारिया तिण साख रौ गीत।

गीत ७

१

सभे सुर असुराण दळ पूर आयौ सिखर।
किसी नह विये अवबेळ कीजै ॥
धारता जिसी गंग कहइ वीकमपुरा।
जैतसी जोधपुर दुरंग लीजै ॥

२

सांभळे वचन मन खिसे मन समोभ्रम।
धरे अत फौज यथा मछुर धायौ ॥
जैतसी वडै अब जाय गढ जोधपुर।
उवेळण राव नै राव आयौ ॥

३

हुवा मुह मेरू दळ सबळ मैगळ हुवै।
अवे जोधार जुड़ सार जाडौ।
लीजतां साथ आराय गंग लसंतां।
आवियौ जै तससमाथ आडौ ॥

४

मगज अत मनां रौ खांन दौलत मिटै।
खिसे दरिया वसन्न भाव खांगौ ॥
लोहड़े कडे चढ सिखर मारे लियो।
गढपती थापियौ राव गागौ ॥

५

भीड़ माई तणी पीड़ पैसे अभंग।
वडौ जग जीत नीसांण वायौ ॥
वीकपुर तखत वीकाहरो वीरवर।
आप री जैत कर जैत आयौ ॥

गीत ८

[This song was composed on the occasion of the death of Rao Jaitsi who fell in the battlefield fighting against Rao Mal Dev of Jodhpur It speaks of his greatness and his heroism and also contrasts him with his adversary.]

राव जैतसीजी काम आया। तिण साख रौ गीत। सूजे नगराजोत रौ कयौ।

गीत ८

१

मोखावी मंडोवर किना मेछ गहि।
पींड गाहियौ खडै पजाय॥
जिण पतसाह ठेलिया जैतै।
जैत स किम ठेलतां जाय॥

२

अड़ पै वई सरस ऊंचाणी।
नमे न भापी फंही नर॥
भतुळीबळ जैतै आपाणी।
घड़ां तळै ओदवी धर॥

३

जैतै छठीर पराई जागी।
दो मझ चढ़ मे वढ दुरवेस॥
रहियौ धरा आप री रोके।
न गयौ छाडे खेड़ नरेस॥

४

गांगावत जिम मांम गमाड़े।
करण-समोभ्रम जाय किम॥
भाजण तणा ज मढणा अणभंग।
जैत न सहियौ माल जिम॥

—सूजौ नगराजौत।

राव कल्याणसिंहजी रौ गीत

[Rao Kalyan Singh succeeded Rao Jaitsi to the throne of Bikaner. He reconquered his kingdom from Rao Mal Dev. 'In his father's life-time he had represented Bikaner in Rana Sanga's army and was present at the great battle of Biana.' He ruled from 1542 to 1574.]

गीत ९

[This song speaks of Raoji's liberality to the charanas.]

गीत ६

१

माछां महराण मोरा मेह मिणधरां मळेन्तर।
गयदां रवाण नद पाळे वड गात्र॥
पाळै रित राव रूंखा पाग्रसर हंसां पाळै।
पाळगां कल्याणराव पाळै कवि पात्र॥

२

मीनां दध सिखा मेघ भुवंगां सोरम मूळ।
वारिणी नू वरतण पित्त महावन॥
वसंत वरते ब्रख सर हसा वरतारौ।
वीकाहरौ वरतावै मदार वरन॥

३

जळचर जळनिध जरहर कूंभ जेम।
चतुर चांदनि हाथी वीभवन चाह॥
सुवाह महाधू सोहा सुचळ सोहा सु सर।
पात्र सोहा रायांराव कल्याण पसाह।

४

हर रूपा सुख हेम मंजरा कि मोदहर।
नीळचरां वन नाथ गैमरां निवाण॥
माधव पायाळ मुखा कमळा अधार माण।
रेणवां अधार राव राठौड़ां रौ राण॥

—बारठ आसो।

महाराजा रायसिंहजी रा गीत

[Maharaja Rai Singh succeeded Rao Kalyan Singh in 1574 and ruled till 1612. One of the greatest rulers of Bikaner, he was a prominent general of Emperor Akbar, his rank being next only to the Ruler of Amer. He took a leading part in many important battles under the Mughal banner.

He was at the same time a great patron of learning. Important works in Samskrit and Rajasthani were written under his patronage. He himself was the author of a number of books.]

गीत १०

[This song describes the Gujrat compaign of the Maharaja.]

अकबरसाहजी रायसिंघजी नै अैमदावाद रै सोबै ऊपर फौज मेलिया। वास २ फौज सूं। जिणां दिनां गुजरात रै सोबै में गांव हजार ७०,००० री मालक अैहमद साह छै' पाय तखत अैमदावाद रहै। सू फौज री कूच हुवौ जिण सायद री गीत।

गीत १०।

१

अहमंदपुर जीप जोधपुर आबू।
बिजड़ वहे खुरसाण बंगाळ॥
सिंध दीप संसार तणै सिर।
चाळ लावतौ चवदै चाळ॥

२

गूजर फतै नंद गिर गोरंभ।
जुड़ कायल दळ कीध जुवौ॥
कीधा सामा जेर कला-सुत।
हवड़ो कै जग जेठ हुवौ॥

३

आस उलंघ उलंघे अरबद।
आवध चंद उलंघ उदाम॥
वळे कमंध बत्रवाट चवारी।
सामा साभवियां हर साम॥

४

साभ सतर नव-दूणा गिरंद सभ।
अग नव कोट छ खंड खुरसाण॥
वीकाहरा मद्धर करतै वस।
माण प्रमाण स भवली माण॥

—आढो साबूळ पुरसाघत।

गीत ११

[This song relates how Maharaja Rai Singh helped Raj Kumar (later on Maharaja) Man Singh of Amer when the latter was in a difficult situation at Attock.

See History of Bikaner, page 175.]

अटक श्री रायसिंघजी कंवर मांन री मदत पधारिया । तिण साख रो गीत ।

गीत, ११

१

वळिहार भुजां रासा ग्रतुळी बळ।
सुरताणां भांजण सबळ॥
ग्राये जे ग्रहियै ऊग्रहियै।
दसमै ग्रह ग्रांबेर दळ॥

२

कावल धणी पीढ़ कछवाहां।
गढ रोके रोकिया गह॥
गिलवा नहीं राखिया गळ-हथ।
साजा रायसिंघ सह॥

३

साह जलाल तणा छळ सारे।
गहम हकीम तणै गज गाव॥
कूरम तैं काढिया कलावत।
राह तणै मुख हूंतां राव॥

गीत १२

[This song enumerates the various clans and places conquered by Maharaja Rai Singh in his Gujrat compaign. The following are some of the important names—

(a) Clans – Kathis, Sarvaiyas, Balas, Vadhels, Gohils, Halars, Chudasamas and Jethawas.

(b) Places – Girnar, Junagarh.]

मेवासां सारांई नै वस किया। सू गीतां में मेवासां रा नाम छै।

गीत १२

१

रिम-गंजण सिंघ मछरियौ राजा।
जो जिण ठांम स जुवा-जुवा ॥
झाला चौंडासमा झळहळे।
हाला हर हैकंप हुवा ॥

२

गिर ग्रासियां अगंजी गंजण।
वीकहरै बग दीनी वेल ॥
वस कीना काठी सरवहिया।
वीजा है वाखा वाढेल ॥

३

पाट हसत पुगड़े पटहौंड़ा।
पेस करे आय कियौ प्रणाम ॥
साझे गढ गिरनार कला-सुत।
जेर किया वे भारू जाम ॥

४

गोहलां वावरियां गह गंजे।
गंजे जेठवा काबा गाव ॥
जूनैगढ गढपत जांगळवै।
सामे चक्रवत कला-सुजाव ॥

५

नरहै सोरठ तणा नर नवे।
रूकां मुद्द मैयासा राय ॥
झाया पाय तिके ऊयरिया।
प्रळै किया से नाया पाय ॥

गीत १३

[This song speaks of the awe felt by various lands at the prowess of Maharaja Rai Singh. Some of the names given are as follows—Mad (Jesalmer), Mewar, Idar, Samiyana, Jalor, Abu, the North.]

गीत १३

मुड़ै माड मेवाड़, उतराध मनि ओद्रकै।
निमै ईडर नयर सतरि नासै॥
सार समियाण जाळोर आबू जिसा।
रहड़िया कोट चंड कोट रासै॥

२

सिंघ तू मामयौ भुजा आसाढसिंघ।
लोधि देसौत जिण देस लीधा॥
कोपि धरि लोपि कल्याण रा चंकड़ा।
कोट मण वोट सहलोट कीधा॥

३

नमै जैसाण, खूमाण धीरै नहीं।
भंग उतराध, गुजरात भीता॥
हठि चढे पूठि असि पूठि जोधाहरै।
जुते गढ सनढ अणजीत जीता॥

गीत १४

[This song gives a poetic description of Maharaja Rai Singh's Kabul compaign.]

गीत १४

१

पूछै इम पांच नदी नदियां पह ।
पाणी केहो गुडळपण ॥
साभतै खुरसाण रायसिंघ ।
गैहे पाय कीधौ गहण ॥

२

जळ ऊजळा हूंत, दधि जंपै ।
नदी, समळ जळ किसै नियाय ॥
काबिल धर साभतै कलाघत ।
पैठत दळ डोह्लाणी पाय ॥

३

सिंध समंद पूछै साकंतौ ।
पाणी किम अण पालटियौ ॥
उत्तर धर राठौड़ आवतै ।
गुड़ि गज थाटै गाहटियौ ॥

४

भरि डरिया तस केहो अचंभौ ।
मारुवा राव नमो परयाण ॥
मथि हाथियै कियौ जळ मैलौ ।
मिलतौ नदी डरै महिराण ॥

—गाडण नेतौ।

गीत १६

[Maharaja Rai Singh's liberality is proverbial. He gave away during his lifetime 25 villages, 2,000 Elephants, 50,000 horses, three and a quarter crore of rupees in money, three *pasavas* of a crore each and one hundred *pasavas* of a lakh each

This song refers to Rai Singh's liberality at the time of his marriage with the daughter of Maharana Udai Singh of Mewar. On this occasion he distributed ten lakhs in *tyag or gifts* and when going to the women's apartments he bestowed on charanas an elephant and ten horses for every step, fifty in number.]

राणा उदैसिंघजी री बेटी जसमादे नूं परणीजिया मारज श्री रायसिंघजी। चारणां नूं हाथी-घोड़ा दिया। जिण सायद रौ गीत।

गीत १५

रहसी जग बोल घणा दिन रासा ।
मोटै अब छोटै अन मांन ॥
हेकण मौज पचास हाथियां ।
दूजै किणी न दीना दान ॥

२

हेकण हाथ धिनो चित हेकण ।
मौज वरीसण अमै-मणा ॥
सौ अधियाळ सुंडाळ सांवठा ।
तैं दीधा कलियाण तणा ॥

३

वाधै सिखर वडे लाधै अब ।
इळ पुड़ नाम वधै अनमंध ॥
दीना न को, नहीं कोइ देसी ।
मारू राव जिसा मद-गंध ॥

४

राजा सिंघ चीतगढ राणा ।
वर माळा लेवा जिण वार ॥
पदमण महल तलाक पड़ंतां ।
जग चै नयण दिया जूथार ॥

५

पदमण महल पौढतां पहली ।
ऐरावत देते इक आग ॥
इळ पत रासै चित आलोकै ।
नग नग पैड़ो दीना नाग ॥

६

गढ बीकाण चीतगढ अगपण ।
कली उदैसिंघ इळ आकास ॥
जसर्गा नार गायसिंघ जोड़ौ ।
पभंग पांच से हसत पचास ॥

गीत १६

[After Rai Singh's return to Bikaner, one Shankar Barath, a bard, recited some lines which pleased him and the Maharaja ordered his minister to pay him a crore of rupees from the treasury. The minister was anxious that the Maharaja should see how much money he was on the point of parting with for nothing. A durbar was therefore held and ten thousand bags of one thousand rupees each were spread before the Maharaja who had divined the meaning of the minister. Having been assured that a whole crore was before him he said—'This a crore! I thought a crore was much more! Shankar, you make a *mujro* (obeisance) for a crore and a quarter', and then and there the minstrel received a crore sterling in cash and an order on *tehsil* for 25 lakhs more.

This song, composed by Adho Duraso, the greatest charan poet of the time, speaks of the incident given

गीत १६

१

सवदी लग कोड़ म्रजाद रायसिंघ।
गहवंत रैणायर वडगात॥
ऊपर लहर सवाई ऊपतै।
छिळतै छातरियां अन छात॥

२

कांध जिकीं तैं दीध कलावत।
ओही मौज लहर अनमंध॥
जस उर थकै आवतां जातां।
बूढ अनेरा मुकुट-बंध॥

३

सव लाखां ऊपर नव-सहसा।
लाख पचीसूं दीध हिलोळ॥
खित-पुड़ घणा गडौथळ खावै।
बूडै छात विया जस बोळ॥

४

पै उलट्यै सामंद चीकपुरा।
छात विया वहग्या गह छंड॥
मेघाडंमर मुकुट सिर मंडै।
दीभ थकै न सकै पग मंड॥

—आढो दुरसो।

गीत १७

[This song, also composed by Adho Duraso, says at Maharaja Rai Singh made even his dependents prosperous as himself by his liberal gifts]

गीत १७

१

सह, सिघ, किशा ते आप सरीखा।
लास ग्रास दे भेद लखे॥
सुपह प्रमाणै वधै सेवगर।
वेलां रूंख प्रमाण वधे॥

२

किया ज तें समवड़ी, कलावत।
पुरुखे जे सेविया पग॥
मोटम ग्रेह पारखौ मारू।
लता चढ़ै तर सीस लग॥

३

तो दिस नमिया जिके ग्रेक तत।
नर त्यां लागौ जगत नमौ॥
ऊगै तांतौ पगां आसनौ।
सु-व्रिख करै ते आप समौ॥

४

कोडी गने हसत बंध कीने।
तूं लेखवै न ग्रेक लिख॥
आप जिसा कर केम ग्रंजसियै।
वेल ग्रम्हे, तूं कल्पव्रिख॥

—माढो दुरसो।

गीत १८

[This song refers to the rich gifts made to the charanas on the occasion of the Maharaja's marriage with the daughter of Rawal Har Raj of Jesalmer in 1592.]

महाराज रायसिंघजी परणीज नै जेसळमेर पधारिया । त्याग वांटियो । तिण भाव रौ गीत । सिढायच गैपै रौ कयौ ।

गीत १८

१

किसै राण-रावळ किसै राव-राजा कियौ।
आज पहली इसौ प्रवळ आचार॥
सीस कळियाण-सुत बांधती सेहरौ।
बांधिया गयंद पातां तणै वार॥

२

हजारां रायहर जांन सामल हुवा।
दान भड़ मचे जस जगत दीना॥
त्रयोदस इंद पतसाह जंगळ तणै।
कुंजरां तणा परवाह कीना॥

३

माडधर वीच मै महोछिव मंडाण।
दान सूं अवेवां हिया वहतां॥
चूंडहर अनड़ जेसाण चंवरी चढे।
वेदगां चढाया गजां बहतां॥

४

त्याग मै दिया गढ परणतां त्रकूणै।
वीकपुर अंजस दूणा विकासै॥
क्रीत सु प्रवीत जण-जण रसण कहावी।
रहावी वात जुग च्यार रासै॥

—सिंढायच गैपो।

गीत १९

[In this song the Poverty complains to Vishnu that in none of the three worlds she has any place to live. Her great enemy Bali does not allow her to live in the lower world (Patal). In heaven there is her another enemy, Karna. The Earth was left to her so long but now Rai Singh has driven her away from there also. Vishnu gives a sympathetic hearing to her complaint and asks her to go and live among the enemies of the Maharaja.]

गीत १६

१

पाताळ तठै बळि रहण न पाऊं।
रिध मांडे स्रग करण रहै॥
मो म्रितलोक राइसिंघ मारै।
कठै रहूं हरि, दळिद्र कहै॥

२

वीरोचंद सुत अहिपुर वारै।
रवि सुत तणौ अमरपुर राज॥
निधि-दातार कलावत नरपुर।
अनंत रीर गति केही आज॥

३

रयण-दियण,पाताळ न राखे।
कनक-स्रवण रूघौ कविळास॥
महि पुड़ि गज-दातार ज मारै।
विसन, किसै पुड़ि मांडूं वास॥

४

नाग अमर नर भुवण निरखतां।
हेक ठौड़ छै, कहै हरि॥
घर अरि नान्हा सिंघ घातिया।
कुरिंद, तठै जाइ वास करि॥

पृथ्वीराजजी रौ गीत

[This song relates to Rathor Prithi Raj (1549-1600) the great warrior-poet of Rajasthan immortalised in history by his epoch-making letter to Maharana Pratap. In the words of Colonel Tod 'Prithiraj was one of the most gallant chieftains of the age and like the Troubadour princes of the west, could grace a cause with the soul-inspiring effusions of the muse, as well as aid it with his sword, nay, in an assembly of the bards of Rajasthan, the palm of merit, was unanimously awarded to the Rahtore Cavalier.'

Prithiraj was a younger brother of Maharaja Rai Singh. He was one of the nine gems of Emperor Akbar. His gallantry in the field of battle won him a *jagir* in Gagarongarh which the brave Achal Das Khichi had watered with his blood. Prithi Raj was at the same time a great *bhakta*, his name being included by Nabhaji in his Bhaktamala.

Veli Krishna Rukmini ri is the most famous work of Prithi Raj. It holds a high place in the Rajasthani literature. In the words of Dr. Tessitori the *Veli* of Krishna and Rukmini 'is one of the most fulgent gems in the rich mine of the Rajasthani literature . . . . . . this masterpiece of the Rajput muse has been awarded the palm by the consensus of all the bards . . . . . . this little poem of Prithiraj is one of the most perfect productions in the Dingala literature, a marval of poetic ingenuity in which, like in the Taj of Agra, elaborateness of detail is combined with simplicity of conception, and exquisiteness of feeling is glorified in immaculateness of form.'

गीत २०

[In this song Adho Duraso, the great Rajasthani poet and a contemporary of Prithi Raj, speaks of the *Veli* as the fifth Veda and the nineteenth Purana.]

गीत २०

१

इकमखि गुण लखण रूप गुण रचवण।
वेलि तास कुण करै वखाण॥
पांचमौ वेद भाखियो पीथल।
पुणियौ उगणीसमौ पुराण॥

२

केवळ भगत अथाह कलावत।
तै जु किसन-त्री गुण तवियौ॥
चिहुं पांचमौ वेद चाळवियौ।
नव दूणाम गति नीगमियौ॥

३

मे कहियौ हर-भगत प्रिथीमल।
अगम अगोचर अति अचड॥
व्यास तणा भाखिया समोवड़।
ब्रह्म तणा भाखिया वड॥

—आढो दुरसो।

महाराजा दळपतसिंहजी रौ गीत

[Maharaja Dalpat Singh (1612 13) was the son and successor of Maharaja Rai Singh Like his famous maternal uncle, Maharana Pratap Singh, he had a great dislike for the subjection of the Mughals and made repeated attempts to throw away the yoke of dependence But lacking the geographical protection as well as the support of nobles, which the Maharana had, he could not succeed He was betrayed by some of his own nobles and captured and imprisoned at Ajmer

Champawat Hathi Singh of Harsolav, while on his way to his fatherinlaw s to bring his wife, stayed at Ajmer and came to know of the captivity of Dalpat Singh He made an attack on the prison and set the Maharaja free They were, however, surrounded by the Imperial army and fell fighting bravely]

गीत २१

[This song written by Prithi Raj refers to Maharaja Dalpat Singh's fight with the Mughals]

गीत २१

१

दळा दियती ओळभा जैतमाल दिसा।
निस अरध जागवी थाट नमिगौ॥
साहिजादा तणौ महल नवसहसाँ।
रासउत दोपहर तेण रमियौ॥

२

रोद घड़ राव रावळ रमे आधरत।
भाग सौभागणी कमंध भीनौ॥
मुगलणा आंगणे प्रेम रस माणवा।
दलै दीहां भलौ मोहत दीनौ॥

३

हार मे चीर गज मीर खंडत हुवे।
पहट सुज पाधरे खेत पाली॥
जवनणी तणी घड़ पूगड़ी जीव ले।
होड गहणा हसम छोड हाली॥

—राठौड़ पृथ्वीराज।

महाराजा सूरसिंहजी रौ गीत

[Maharaja Sur Singh was the step-brother o Maharaja Dalpat Singh whom he succeeded in th year 1613. He was a great warrior and took part u many Imperial battles. He ruled till 1631.]

गीत २२

[This song speaks of the consternation causec among the Bhati principalities of Pugal, Bikampur Barsalpur etc. by the Maharaja's imminent invasion.]

गीत २२

१

पूगळ पाळटी, थरकियौ विकंपुर।
कहै छूटां कांहि॥
उदधि राजा सूर उळटो।
जादवां गढ जाहि॥

२

वैरसळपुर छाडियौ चळ।
आज नहिं का ओट॥
समंद जिम रायसिंघ-संभ्रम।
कमंध बोढै कोट॥

३

देवरावर अत घड़ दीठी।
भाटियें भंगाण॥
उळट ढाहण वडा अनड़ां।
मिखो छंडे माण॥

४

गुहिर दुरंग अजीत गांजे।
जादमां क्यू जेर॥
सकै नह जुधि सूर समुहौ।
मांहि जेसळमेर॥

—बारठ हरखौ।

गीत २१

[This song composed by the famous Barath Shankar describes in a poetic way the reign of justice of Maharaja Sur Singh who has been compared with Mandhata.]

गीत २३

अजा सिंघ चाले विन्हे वाट हुइ अेकठा।
अेक छति देव गति हाथ आणी॥
मार के सार के पाणि गढ मेदनी।
मानधाता पछै सूर माणी॥

२

वाघ छाळी विन्हे वाट सुधा वहै।
कोइ मारै नहीं जोर कांही॥
मानधाता तणौ राज माल्हावियौ।
मारवै राव वीकाण मांही॥

३

आसिया गया मेवासिया छोडि अहि।
रूक पाभौ लगै साह राणै॥
अजा पंचमुख विन्हे अेकठा ऊछरै।
जंगळपतिसाह समभाय जाणै॥

४

चमर माथै ढुळै पवै सेवग चलण।
पाट ऊधोर पख विन्हे पूरौ॥
सोहियौ भलौ रायसिंघ रौ सिंघलौ।
साजि मैवास अैवास सूरौ॥

—बारठ संकर।

महाराजा करणसिंहजी रा गीत

[Maharaja Karan Singh (1631-1669) is another great name in the annals of Bikaner. He was a ruler who was held in high esteem by the Emperor Aurangzeb as well as by his contemporaries in India and won for the Rulers of Bikaner the proud title of Jai Jangal Dhar Badshah, which now is emblazoned on the Bikaner Coat of Arms. He was at the same time a great scholar and a patron of learning. There are in the Bikaner manuscripts library some important works on poetics and other subjects named after him.]

गीत २४

[This song gives in a vigorous style a graphic description of Maharaja Karan Singh's attack on Golcunda.]

गीत २४

धर धुज्जे गज्जे गयण वज्जे भेरि निहाव।
ग्ररी ग्रलंगे ग्रोद्रके चढियौ सूर-सु जाव॥
चढियौ सूर-सुजाव नगारै चोट दे।
फिर जुग्गां ग्रादीत विचै दळ वादळै॥
ढाल फरक्कै पूठ वहंतां मद-भरां।
ढाल चलै फरिग सेस हुवे पाइ हैंवरां॥

२

हैवर गैवर हल्लिया जीरा जसक्कर जोर।
गोवळ-कुंडे ऊपरै पड़े नगारै ठोर॥
पड़े नगारै ठोर चढै है चक्रवति।
तो सु हुइस मुहमेज लड़े कुरा छत्रपति॥
दळ-थंभरा करणेस विघूंसरा ग्ररि-दळां।
सवळां चाढरा वोल गढां सिर सब्बळां॥

३

सवळा गढ गंजरा सदा भांजरा सवळा भूप।
नरपत्ती वीकारा रा राज नवै खंड रूप॥
राजनवै खंड रूप विभाड़रा राइयां।
छै पाळट्टा कोट लड़ै सु ताइयां॥
महपत्ती कमधज्ज मसंदां मोड़राा।
त्रिजड़ां मुहि तुरकारा तरगी जड़ तोड़राा॥

४

त्रिजड़ां मुहि तोड़ै तुरक नीजोड़ै नेजाळ।
सायर लग धर संग्रही भारथ भीम भुजाळ॥
भारथ भीम भुजाळ भयंकर इन भड़ां।
सत हर सारि संघारि उपाड़ण ग्रग्गड़ां॥
भिड़ते दोइ पतिसाह तराा दळ भंजिया।
तै छळि साहजहान ग्रगंजी गंजिया॥

५

गढां अगंजां गंजणा भिड़ भंजणा अभंग।
हैमर उरि घर हल्किया वेऊं थाट वरंग॥
वेऊं थाट वरंग कमध अवळां वळी।
मौजां लाख वरिस महीपत मंडळी॥
जैतहरा राजान विया क्रन जैतसी।
कमरै ज्यूं दहवाट किया दळ कुतबदी॥

६

भंजे साह कुतब्बदी गह गंजे तिलंगांण।
क्रन फतै कर आवियौ जंगळवै सुरतांण॥
जंगळवै सुरतांण नगारे वाजतै।
गोवळकूंडौ गाहि गयंदे गाजतै॥
मीर जूमलौ आखि समापे साहि नूं।
धूहड़ दक्खिण देस विलग्गो राह नूं॥

७

राह विलग्गो अरिहरां ग्रहण करण गज गाह।
देवागिर सरिखा दुरंग वैठौ गिलै दुवाह॥
वैठौ गिलै दुवाह अगंजी छत्र सिर।
राजा आरंभ राम कि बीजौ इन्द्र किर॥
सुरताणां सुरताण सिरै साह सूर रौ।
कोड़ि दिवाळ्यां राज अविच्चळ क्रन रौ॥

गीत २६

[This song describes how Maharaja Karan Singh foiled the plot of Aurangzeb to convert the Rajput Rajas and their followers to Islam after taking them beyond Indus under the pretext of a compaign against *Kabul* *With the assistance of a friendly* Syed *the* Maharaja discovered the intention of the Emperor and under his leadership the Rajas destroyed the boats that were meant to carry them The Khyat relates how on this occasion, the Rajas to show their gratitude seated him on a throne, made a *tilak* on his forehead and hailed him as Jai Jangal Dhar Patisah—Victory to the Emperor of Jangal

See History of Bikaner, pages 244-246]

गीत २५

१

करण प्रथी इक-राह पतसाह आरंभ करे।
कूच कर हले दर कूच काजा॥
अटक असराण रा कटक सब ऊतरे।
रहे तट वार हिंदवाण राजा॥

२

वस खट-तीस मिल वात या विचारी।
जोर औरंग पड़े सोर जाडी॥
सूर रो सूर केवाण भुज साहिया।
आभ पडता हुवौ भूप आडौ॥

३

कुहाड़ा मार जिहाज चटका करे।
धीर सारां धरे मेट धोखो॥
करां खग तोल मुख बोल कहियौ, करण।
जिते ऊभौ इते नहीं जोखो॥

४

करण वाखांण दुनियांण धिन धिन कहे।
धरम छत्रियांण भुज अमर धारू॥
अटक सूं लिया हिंदवांण आयौ उरड़।
मुरड़ पतसाह बीकाण मारू॥

—देदो।

गीत २९

[The Emperor was naturally very angry with the Maharaja and he sent an army against him. The Maharaja applied to Karaniji for help. He proceeded to Desnok and worshipped the goddess with an hymn of his own composition praying for protection against the Mughals. The Emperor on an after-thought recalled the army and sent an *ahdi* (messenger) to summon the Maharaja to Delhi.

The hymn composed by the Maharaja, which is still sung at the Desnok shrine on the night of the *rati-jaga*, is given on the next page.]

गीत २९

१

भिड़ती खुरसाण जिते दळ भागा।
आई, करण तुहारी ओट ॥
वीकाणौ देसाणे वांसै।
करनादे, पळटै क्यूं कोट ॥

२

मुगल-दळ मेटो, मेहाई,।
धर जंगळ सिर भाय धरौ ॥
वीकै दुरंग थापियौ वांको।
कांटां सरण उवेळ करौ ॥

३

आई जंगळ राखियो ओलै।
राजा धरम हींदवां राह ॥
करण सहाय आवतां करणी।
पाछा दळ मुड़िया पतसाह ॥

—महाराजा करणसिंह।

गीत २७

[This song describes the awe inspired by the Maharaja It goes on to say that while other princes were afraid of the Mughal Patishah, the Mughal Patishah was afraid of Maharaja Karan Singh]

गीत २७

१

कमध कीध सर धरा आरा आलम कहे।
वैरियां विहंड नीसाण वायौ॥
ओर भूपाळ सहि ओद्रकै असुर सूं।
असुरपति ओद्रकै करण आयौ॥

२

आवियौ दखिण हूं मुरड़ ऊभै अणी।
देसपति हुवै किण अवर दूजै॥
धकै औरंग रै अवर छत्र धूजिया।
धकै करण साह रै साह धूजै॥

३

सुर रौ तपै नरनाह आसाड़सिध।
धजवड़ा पाण गैणाग धारै॥
मीर भय थरहरै दूसरा महीपत।
मीर पति थरहरै करण मारै॥

गीत २८ और २९

[The next two songs describe in a vigorous style the Maharaja fighting in the battlefield The rhythmic flow of the language may be specially noted.]

गीत ३८

१

करगि तोलतौ रूक चख चोळ कीयां करण।
सुभट वणिया बिहुं वाह साथै ॥
हाकतौ थाट ऊथेळतौ हरवळां।
मोरचां आवियौ थाट माथै ॥

२

गड़ड़तै सोर भरि जोर माती गहण।
खड़ड़तै कायरे खोह खिळतै॥
चाळ चढियौ कड़े सूर-सुत चापड़ै।
छाडियै पागड़े मच्छर छिळतै ॥

३

वळां चहुं वाण गोळां खरां वरसतां।
घड़ै घूपाया केवाण धारे ॥
भभकियौ वळे भाराथ उकतौ भुजे।
साथ हाकळि अंगळनाथ सारे ॥

४

वाढि अरि काढि जळ चाढिवे वीकपुर।
साचवे बिरद रायसिंघ साजा ॥
धरा उजवाळियां दीपियौ खड्ग सिध।
रण फतै कियां जग जेठ राजा ॥

गीत २६

१

गोळे नालिग्रे वाजंती, घड़ा गाजंती करंती घोरि।
खिंवंती ऊनागे खागे, रचावंती रीठ॥
टीलां वागां रागां चाढि, घूमरंतो वीच घोड़ौ।
नाखियौ सूजाणी, लोहे पांखियै नित्रीठ॥

२

वेलियां बापूकारंतौ, श्राघारंतौ भुजे श्राभ।
वाकारंतौ वैरीहरां, साभतौ सनाह॥
वारणां घड़ां वारंतौ, मारंतौ मसंदां मेछां।
साह रा कामां सारंतौ राजा कण साह॥

३

डहोळंतौ दखिणाधी घड़ा रायांसिंघ दूजौ।
हिलोळंतौ तुरी खुरी उरे बंध हाव॥
तौलंतौ सोहै त्रिजड़, खोलंतौ श्रोणी खळां रे।
रोळंतो कुछाळौ राजा टंटोळंतौ टाव॥

४

फाड़ंतौ फौजां श्रफिर, घूमाड़ंतौ घाश्रे घड़।
भवाड़ंतौ चीक भलौ खिलंतौ नि घात॥
वीजळा काड़ंतौ वैरी, बावाड़ंतौ जैत वीजौ।
पैलाड़े पाड़ंतौ सोहे राठौड़ां रौ छात॥

५

हैं खुरे गाहंतौ हेकां, थोलाड़ंतौ भड़ां बीजां।
साहंतौ वाहंतौ सार गाहंतौ सबीक॥
ढाहंतौ काळां ढैचाळां रौदाळां पौचाळौ राजा।
बडा मद बीका धाळा वहै दूजौ बीक॥

६

रूक हूं भरत्त रत्त, धरंतौ कोप धूहड़।
बेहड़ा घड़ा करंतौ, घरतौ दुबाह॥
सूर ही करै सराह पातिसाही बोलै पूरौ।
वाह वाह वीकानेरै तणी हथवाह॥

७

खगे नगे खळां खेसे, पगे राखी पातिसाही।
साखी तां वातां रौ सूर, सोळ सै संमति॥
बीजापुरी सेन वीतौ, वजाग्रे जेत्राई वाजा।
जीतौ जीतौ महाराजा वदीतौ जगति॥

—वीठू दूदो सुरतायोत।

गीत ३०

[There is a popular Hindu custom that one should repeat the names of Sri Krishna and the *datars* (generous persons) on getting up in the early morning This song says that Maharaja Karan Singh was such a great *datar* that the people repeat his name even before that of Sri Krishna]

गीत ३०

१

परभात समौ परमेसर पहिलौ।
जाघी जाग तियाग लहै ॥
पाट पगार संसार प्रमाणै।
करण-करण खट वरण कहै ॥

२

सबळा विरद वहण सूजावत।
अबळा वळी अचळ ऊवेळ ॥
जंगळ जपै राज जंगळवै।
जगत गुरू पहिलौ जग छेळ ॥

३

खट-दस-बीस वंस खत्रियां गुरु।
खट दरसण आचार खरौ ॥
धाखाणै ऊगां दिन वहिलौ।
हरि पहिलां किलियाणहरौ ॥

४

चारण भाट थाट वड चौकी।
वड दातार चढंती वेस ॥
राम अधौ ऊगतां अधौ रवि।
नांव जपै नवसहस-नरेस ॥

गीत ३१

[This is an elegiac song on the death of Maharaja Karan Singh. The poet says that in spite of the efforts of Aurangzeb the Maharaja preserved his honour untarnished and his glory unimpaired.]

गीत ३१

१

नरां नाह पतसाह छोडाड़ सकियौ नही।
समांमो कमंध जोय निमांमी सिंध ॥
आप रा वडेरां खाटिया अखाड़ा।
करण ग्यौ प्रवाड़ा वांधियां कंध ॥

२

छुडावण घणां खपियौ दिली-छातपत।
रूक मैचक हुवा दाख दोय राह ॥
पुराणा नवा बीकां तणा प्रवाड़ा।
सीस बांधे गयौ जंगळ पतसाह ॥

३

कमळ विण नामियां दंडवत विण कियां।
वजाड़े प्रथी सिर सुजस वाजा ॥
विरद विण छोडियां कुजस विण बुलायां।
रेह विण लगायां गयौ राजा ॥

४

साह सूं गयौ अनमी थकौ सूर-सुत।
राय सतियां तणै भूल रसियौ ॥
विरद वांकम तणा थी कमळ बांधियौ।
वीद वांकम सुरां लोक वसियौ ॥

महाराजा अनूपसिंहजी रा गीत

[Maharaja Anup Singh was the tenth in descent from Rao Bikaji. He ruled from 1669 to 1698 The Maharaja was undoubtedly one of the most remarkable personalities of his day in India. He was a noted general and administrator, a distinguished scholar and author as well as a great patron of literature and art. He revived the golden days of Bikaner valour and fame. He took part in the numerous campaigns of Emperor Aurangzeb in the Deccan and personally directed the charge against Golcunda.

He collected around him, even when he was the heir-apparent, a galaxy of poets and literary men. He was himself the author of many works on different subjects. The wellknown Manuscripts library of Bikaner, now named after him as the Anup Samshrit Library, contains books the great bulk of which was collected in his days. 'When the Brahmanas were concealing their books and often destroying them from fear of the intolerent Emperor, Anup Singh bought a number' and they are still preserved in the Library.]

गीत ११

[*This song says that* as Maharaja Jaswant Singh is dead and the Maharana has taken to the mountains Maharaja Anup Singh is the sole Saviour of the Hindus and the Hindu religion.]

गीत ३२

१

करे पाण सुरताण असुराण सहु करेवा।
मुवौ जसवंत जिकौ सींग मोलै॥
पाण तज राण खूमाण ग्यौ पहाड़े।
आज हिंदवाण वीकाण ओलै॥

२

पेख उतराद दखणाद पूरब पछिम।
धूज मन सरम सारी धरा की॥
सबळ दोय राह री साह री मान संक।
ताहरी करण सुत ओट ताकी॥

३

कूरमा जादमां अहाड़ां कमधजां।
चळाजी चहू जुग वीच चावी॥
माम हिंदू धरम तणी सारी मिलै।
अना राजा खनै चाल आवी॥

४

हुवौ घटियै कळू अघट वीकाहरौ।
भलौ सौभाग ससार भाखै॥
राज हिंदवाण री लाज जिम रहावी।
राज री लाज व्रजराज राखै॥

—आसियो भोपत।

गीत ३३ और ३४

[These two songs describe the Maharaja fighting in the battlefield.]

गीत ११

१

घटा उळटै मंतगां त्यार अंबाटा जुभाऊ घुरै।
चोसटा कीलके देवी चढै मुखा चोप ॥
वीजापुरां दिलीनाथ जोड़ो आय काम वणै।
आडो दिली फौजां लाडो मांडजे अनोप ॥

२

चौमासे वादलां जिहीं फौजां रा समूह चालै।
आगली मयाद छाजे अगाजै अपार ॥
विकटा सुभटा विढे पटा छुटे तेण वेळा।
धणी घटा आडो धरे राजा जड़ा धार ॥

३

प्रथीनाथ पोधिया भाराथ पाथ जेम पोषै।
हाथ काढै राजा जठै चौगणौ हुलास ॥
पातस्याहां भाजै खेत पूठ रखे पातस्याहां।
पातस्याहा ग्रहे मोखे पातस्याहां स ॥

४

बाणां वाण धाजै गोळा चोसटा सचीर वकै।
वाहाहरा मील भाजै छाजे पखां वोल ॥
जठी-जठी भार पड़ै मीरजा मोहटे जठी।
तठी-तठी राजा आडो मोडजे सतोल ॥

५

वीजापुरी गोळकुंडे समुं सुं धांधिया वेधै।
कांधे मद नवा कोटां कहाविया कोड़ ॥
हैंचै पती आगे अनै सारा सेत वंध होहै।
तीन पातस्याही राहौ अेकै अकै तोड़ ॥

६

दिली रा हरोळ क्रन तणा रायांसिंघ दूजा।
सिंधु भुजा पूजे भड़ां पातस्या सिपाय॥
नवे लाख घोड़ा तणी पातस्याही तणी नेकी।
अेकं राजा अनै नधे दुहूं भुजां आय॥

--बारठ अमरदास।

गीत ३४

१

वागां ऊपड़े विखमी वार धड़के आकास धर।
  खरी खेध वाजी खरा वहसै दुवाह॥
निहसै केवाण नागे ऊससे विचे आराण।
  साह री मदति साजे जांगळू रो साह॥

२

रह्यो भाण साहि रथ खड़े नहीं देसे खड़ो।
  पड़ै लोह पार पारै भगे खागां भाट॥
क्षत्र रै विच केकाण माणै आप तणै मारू।
  ऊपड़ै बेळा अफारी नांखियो निराट॥

३

हौक रै विचै हेकल वापूकारै पासां वेली।
  सिरीहथां वाहे सार ऊडै सतां अग।
रासाहरे साहि रूक भूक कीया सळां भाजे।
  आप रै प्रमाण आनो जीप ऊभो जंग॥

४

दिली रा राखे प्रजाद महा करे जुध मोटो।
  वजाये जेताई वाजा कियो फतै काम॥
सिवै री सेना संघरि आप रहे खेत साजो।
  नेत बंध राजा कियां कियो वडो नाम॥

—सांदू जगो।

गीत ३६'

[This song eulogises the Maharaja as the defender of the Hindu Dharma.]

गीत ३५

१

अन कारी धरा तणौ इंद आयां।
वहि जावै अंग चहूं वळ॥
जळ चाढ़ण राजा जांगळरै।
अंगळ संचै तेण जळ॥

२

सधण वरसतै समौ सदाई।
जळ अवरां धर चौ वहि जाहि॥
पाणी चाढ़ण साम आप रै।
महि राखे तैं पाणी मांहि॥

३

अना धरा थारी चौ थै गुण।
सुचळ रहावण सथर सधीर॥
चाढ़ण नीर वीकपुर-नायक।
निज धरती राखै तैं नीर॥

४

औरंग कोपे सधण ओहीनौ।
करण तणा इम जगत कहै॥
रेणा अंब सुणे तैं राखे।
राजा हींदू धरम रहै॥

गीत ३६

[This song refers to the year 20 (samvat 1720, A.C. 1663) which was a year of great adversity specially for the literary class The song says that those who had taken refuge with Maharajkumar Anup Singh were saved.]

गीत १६

१

प्रळे काळ वीसो कहत ही ग्रे ऊपर प्रिथी।
प्रघळ पग छांह फळ चुगो पावे ॥
प्रागिवड किसन तिम सूर रे पोतरे।
सनै खट हो वरण रहा आवे ॥

२

हले चले दुनी माझ विमन वहालिया।
भोयण मुरड़िगे धर आम भिळगा ॥
प्रिथी चौ नाथ कवि पात वेळा पड़ी।
वडे तरवर कुंवर पळे विलगा ॥

३

दसा दूणै संमति सुकवि दस देस रा।
च्यारि भुज धणी जुग पळटि चाले ॥
संपजे नव निध पाव पत्र सेवत।
वंचे साखां त्रिध करण चाळे ॥

४

खुप्या जळ घोळ थवि वरावर होइ खवक।
मनि किसन साम वे जदिन माया ॥
फळप-व्रख कमंध छाया करे कवियणां।
ऊवरे जिता वीकाण आया ॥

गीत ३७

[This song was recited on the occasion of Maharaja Anup Singh's marriage with the daughter of Rawal Akhai Singh of Jesalmer It extols his great bounty saying that it is not easy for other princes to tread in his footsteps]

महाराजा अनूपसिंघजी जेसळमेर परणीजण पधारिया। रावळ अखैसिंघजी पेसवाई में कोस ३ सामा आया। पीछै विवाह हुवौ। त्याग बांटण सारू दरबार री तर्फ रा असामी जेसळमेर रया। त्याग रा रिपिया डेढ लाख बांटिया। वडौ जस लियौ। जिण रौ गीत।

गीत ३७

१

माडे ची धरा अना कुळ मंडण।
वड दातार अमनमा वीक।
मौड़ वंध्यां आयौ तूं मारग।
मौड़ वंध्या संके मंडळीक॥

२

चीत उदार जादमां चंवरी।
आप तणै कुळ चाढ़ण ओप॥
पाडोसियां कढण सुज पैंडौ।
आयौ पैंडे जेण अनोप॥

३

करणा-तणै परणंते कपावर।
कर मुकता कवि दिये कल्याण॥
वडहर कहियौ पंथ वडाळौ।
जांगळवा कहियौ जेसाण

४

रासाहरै तिकुणै रेवंत।
भड़ी मंडाय वडा ग्रद भाल
गांगाहरा सोचिया गढपत।
चील तियै नन सकिया चाल

गीत ३८

[This song was composed on the death of Maharaja Anup Singh. Herein the poet says that after the death of Maharaja Jaswant Singh of Jodhpur, Anup Singh took upon himself the obligation of defending the Hindu Dharma.]

गीत ३८

१

दळां साह रां वाह दोय राखे दुनी।
कमंध विसरामियां कहे नव कोट॥
जसे रे मरण सूं पछे जोरावरी।
अनौ हिंदवाण ध्रम राखतो ओट॥

२

करण इक राह पतसाह खमियौ किनौ।
प्रथी जोगणपुरां दाखवे पांण॥
धरम खट वरण री जितौ ढुवतौ धरा।
करण-सुत राखतौ साहि केवांण।

३

हेडवे थाट खग्रवाट विध हालतौ।
सुरहर आप रा भुजां सारू॥
धरा अनमी थकी रयौ जंगळ धणी।
मरण जीवण जित राव मारू॥

४

पाट हूतो तिणां प्रवाड़ा पाट पत।
वजाड़े वार संसार वाजा॥
आप रो राख रज सुरग वसियौ अनौं।
राज-रिध भोगवे महाराजा॥

पदमसिंहजी रा गीत

[Padam Singh (1645-1683) was a younger son of Maharaja Karan Singh 'Padam Singh is *par excellence* the hero of Bikaner and occupies in the minds of the people, the same place which Richard the Lion-hearted holds or held on the minds of the people of England. To the present day his huge sword is reverently preserved Reckless courage, great personal strength, and extreme open-handedness were the characteristics on which Padam Singh's popularity rested' His generosity won for him a place in the great *datars of all ages 'whose names should be* reverently repeated at Parameswari's time *i e* in the early morning'. He made a gift of nine lakhs of rupees to a charan at Udaipur in reward for a single complimentary couplet]

गीत २६.

[This song describes how Padam Singh avenged the death of his brother Mohan Singh who was murdered by the Kotwal of Aurangabad. 'Hearing of the murder he drew his sword, grasped his shield, and hurried into the durbar where the Kotwal had gone. The Emperor retreated hastily to the palace and the nobles stood in consternation Padam Singh rushed upon the enemy and severed him into two with a blow which also left a mark upon the pillar near which the Kotwal was standing'.]

पदमसिंहजी कोटवाळ रै साळै नैं मारियौ तिण सायद रौ गीत।

गीत ३६

१

मोहण अंवखास विचै जुध पदमा।
किलमां चडची कराड़ै॥
भायां वैर उग्राहण भाई।
आयौ खाग उघाड़ै॥

२

सांभळ भ्रात, मती कर सांसौ।
जीवत हुयग्या असुर जुवा॥
अेकण घाव बि-टूक सदा हुवै।
अेकण घाव छ-टूक हुवा॥

३

कंध करग पग अंग कण कण।
रूक सिर भाटके विया रासा॥
वैर उजवाळतै चौगणौ वाळियौ।
वैर वसियौ नहीं रात वासा॥

४

नमो नरनाह हथवाह पदमा निडर।
थोढ अरि थाट असुरां सवांही॥
साहियां खड्ग करणेस रा छावड़ा।
मालियौ भलौ अंवखास मांही॥

५

ताप थारै पदम कमंध अेकाधपत।
चोळ चख देख पतसाह चलियौ॥
साह दरगाह मैं वैर नवसहंसा।
व्याज लीधा थकां वैर वळियौ॥

गीत ४०

[This song relates another incident of his reckless bravery. Padam Singh was lying mortally wounded in the battlefield when the Maratha general Jadu Rai, whose brother Sanwat Rai had fallen at the hands of Padam Singh, happened to see him. Eager to avenge the death of his brother, Jadu Rai struck Padam Singh a blow. Padam Singh, roused from his stupor by it, with a dying effort sprang up, seized Jadu Rai, dragged him from his horse, threw him on the ground, knelt on him, drove his dagger three times through his chest and back, and expired with the last thrust.]

जादूराय नै मारियौ तिण भाव रौ गीत।

गीत ४०

१

घावां वहु खेत पड्यौ ग्रप धूमत।
बुध-हीयै कीधी सिरवाह ॥
जठै पदम गिरते जादम नै।
गोडां तळ दीनी गजगाह ॥

२

मन धारी मुगाजै मुरधरिया।
खुस रीभां देवण दध खीर ॥
आयै काम पदम आंटीलै।
मार लियौ टीक़ायत मीर ॥

३

कर जुध धरा रह्यौ करनाणी।
बदखोरी आयी चढ बाढ ॥
घोड़ै हुंत लियौ भल घांटौ।
देखत पार करी जमदाढ ॥

४

मैंगळ तणी समापण मौजां।
सकवां रयौ नहीं संसार ॥
अपसर अर जादू रै अंग में।
कर जुत मांही रयौ कटार ॥

५

भुरसी निरधन प्रवळ हजारां।
रीभां दियण सिरै दोय राह ॥
पड़तै पदम कमंध पटोधर।
पाड़ लियौ दिखणयां पतसाह ॥

गीत ४१

['A charan and his wife, near Bikaner, were in great poverty. They reflected that if they were but to apply to Padam Singh, they would be sure of relief but they neither made nor knew ballads or verses, and were too proud to beg directly. They resorted to a method of getting the money required, and at the same time of preserving their respectability. The wife, who could write, drew up a bond, attested by the sun and moon, purporting to be written by Padam Singh and pledging him to pay Rs. 140 which he had borrowed from the charan The latter went to the Dakhan with the bond. There Padam Singh received him kindly, and divining his circumstances and motive, acknowledged the bond, and not only ordered that it should be paid, but that with ten rupees additional it should be paid by his heirs and successors annually to the charan's representatives, and for two generations it is said to have been actually paid.' The name of the charan has been given in the Khyat as Gogadan.]

गीत ४१

१

पणधारी सयळ पदम वीकपुरा ।
गुण पातां सारण गरज
राजा वात घणा लुग रहसी ।
कर हाथां लिख दे करज

२

तण करयेस महा घण त्यागी ।
सारै तूझ सुजस संसार ॥
खत रिपिया लिख दे खेडेचा ।
अणलीधां लीधां उपियार ॥

३

करतां यहु कागद मुकता कर ।
कव बौहरौ यह अरज कर ॥
खूबी करां ऊगटां खावां ।
सदा सघळ धुर गरज सरे ॥

४

विरचै नहीं पदम विनड़ंतां ।
घणी वात जस मोम घणी ।
दे सांसण पूठे चा देवै ।
धर जंगळ जांगळू धणी ॥

५

धीसां सात नगद् वांटै धण ।
वळे श्रेक रिपिया दस वाघ ॥
दसरावे दसरावै दीजै ।
श्रणफट खत मामलौ श्रसाध ॥

९

सुणां नाग नर देव स कोई।
विमगौ दान अछूती वात॥
कीवी किणी न कोई करसी।
पदम जिसी लखायत पात॥

गीत ४२

[This song eulogises the bravery and generosity
f Padam Singh]

गीत ४२

१

लागा पग सेस आभ सिर लागौ।
सुणियौ नह भागौ संसार ॥
मोटी पाघ ऊपरै पदमा।
तूटी सुणी घणी तरवार ॥

२

त्हारौ सुजस अमर, करणावत।
वासर जग बहु हुवै वितीत ॥
वाधारियौ पाघड़ौ विढतै।
चैराड़ियौ नहीं चड-चीत ॥

३

सामी इणी उरड़ियौ सामौ।
फौजां निरख न कीनौ फेर ॥
तैं अंत उजळ कियौ करणावत।
नरां बियां सिर बीकानेर ॥

४

भलौ भलौ सारौ जग भाखै।
कही न जांई बात कहीं ॥
मागजधरां वधावण मोटां।
मोटी पाघ संसार महीं ॥

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